FROM
FAIRY TALE
TO FILM
SCREENPLAY
WORKING WITH
PLOT GENOTYPES
TERENCE PATRICK MURPHY

From Fairy Tale to Film Screenplay

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Working with Plot Genotypes

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First published 2015 by
PALGRAVE MACMILLAN

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Palgrave Macmillan in the US is a division of St Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010.

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ISBN 978-1-349-56129-2 ISBN 978-1-137-55203-7 (eBook)
DOI 10.1007/978-1-137-55203-7

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources. Logging, pulping and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data
Murphy, Terence Patrick, 1964–
From fairy tale to film screenplay : working with plot genotypes / Terence Patrick Murphy.
pages cm
Summary: "From the time of the Classical era of Greece and Rome, literary theorists have been concerned with the subject of how the plots of stories are organized. In The Poetics, Aristotle put forward the crucial idea that a plot must possess sufficient amplitude to allow a probable or necessary succession of particular actions to produce a significant change in the fortune of the main character. In the early twentieth century, the Russian scholar Vladimir Propp put forward the radical idea that each of the plots in his corpus of a hundred Russian fairy tales consisted of a sequence of 31 functions executed in an identical order. In this way, Propp had provided a workable solution to the mystery of how that 'significant change in the fortune of the main character' might be brought about. In effect, what Propp had done was to discover the first plot genotype, the functional structure or compositional schema of a particular short fiction, the Marriage fairy tale. But Propp was mistaken in his belief that all plots were the same. Although the exact number of plot genotypes is still unclear, this number is not excessively great. Plot genotypes fall into set categories, which means that the analysis of a few important fairy tales will shed light on the way in which most fairy tales—and by extension most short stories and dramatic texts and Hollywood screenplays—are also organized. This study explores the plots of ten fairy tales to lay the foundations for a complete description of the plot genotype"—Provided by publisher.
Includes bibliographical references.
1. Fairy tales in motion pictures. 2. Fairy tales—film adaptations.
3. Plots (Drama, novel, etc.) I. Title.
PN1995.9.F34M88 2015
809.3′924—dc23 2015019255

For my mum and dad,
with love and affection

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Acknowledgements

Four chapters in this book draw material from previous publications.

Chapters 4 and 5 draw upon Terence Patrick Murphy, "The Pivotal Eighth Function and the Pivotal Fourth Character: Resolving Some Discrepancies in Vladimir Propp's Morphology of the Folk Tale", *Language and Literature*, 17.1 (February 2008): 59–75.

Chapters 7 and 16 draw upon Terence Patrick Murphy, "Opening the Pathway: Plot Management and the Pivotal Seventh Character in Daphne Du Maurier's 'Don't Look Now' ", *Journal of Literary Semantics*, 37.2 (July 2008): 151–168.

1
From the Hollywood Paradigm to the Proppian Plot Genotype

Introduction

Long dominated by the Hollywood memoir and the "how-to" manual, the art of the Anglo-American film screenplay has a relatively brief academic history.[1] In *Script Culture and the American Screenplay* (2008), Kevin Alexander Boon argues: "Literary scholarship, while fully absorbed with drama, ignored the screenplay, and film studies, though aware of the screenplay as an interstitial cog in the filmmaking process, only occasionally cast a critical eye toward the written text, which had been the controlling narrative voice in most contemporary American film production for nearly a century."[2] The reasons for this neglect are not hard to discover. Unlike film, the drama of the theatre has strong historical ties to the university, with an academic pedigree defined by Aristotle's *Poetics* and the art of William Shakespeare. In contrast, the beginnings of cinematic art and the film screenplay are somewhat shabby. Originating in the peep shows and nickelodeons at the turn of the twentieth century, the cinema, despite its rapid rise to financial importance, was long kept at arm's length by the academy.[3] What is more, although a number of prominent American writers, including F. Scott Fitzgerald and William Faulkner, did try their hand at screenplay writing, their experience of the sometimes cavalier and usually commercial priorities of Hollywood did not enhance the artistic case for the film screenplay very far.[4] Later anecdotal evidence, such as that of the sexually flamboyant Tennessee Williams working with Elia Kazan or the radical English dramatist Trevor Griffith's experience in collaborating

with Warren Beatty on the script of *Reds* (1979), seemed to confirm the irremediably philistine nature of Hollywood practice.[5] The film screenplay was a commodity that could be bought and sold at will; it could be quickly alienated from its original creator; it could be quickly remolded to fit quite divergent ideological or commercial *diktats*.[6]

A more serious approach to the question of the screenplay had to wait until the generation of the American *auteur* cinema and the rise of university film studies in the 1970s. Although film clubs had existed in both the United States and the United Kingdom since at least the 1930s, the university was slow to offer the new dramatic form official accreditation. Indeed, it is probably true to say that a genuine theory of film screenplay structure did not emerge until the rise of the VHS cassette recorder in the 1970s had made repeated screenings of the same movie possible.[7] And when it did, film screenplay theory arose first not in the universities of the Ivy League but rather in Syd Field's classes on screenplay structure at the Sherwood Oaks Experimental College in Hollywood. Field's classic text *Screenplay: The Foundations of Screenwriting* (1979) had been preceded by the first edition of David Bordwell and Kristin Thompson's *Film Art: An Introduction* (1977). Over the years, this textbook was to become an increasingly lavish, color-print, coffee-table moneymaker, heralding the arrival of the serious academic study of cinema. The continued success of Bordwell and Thompson's book into the new century demonstrated that film studies professors had won the intellectual argument for studying film as dramatic art. Curiously enough, however, the initial focus on such apparently more sophisticated thematic issues as the jump cut, *mise-en-scène* and the male gaze also had the curious effect of marginalizing the study of the screenplay as literary art.

The serious academic study of the film screenplay, arguably the major dramatic art form of the last 100 years, is then largely the work of the new millennium. Fittingly, the wife and husband team of Thompson and Bordwell has helped to lead the way. In 1999, Kristin Thompson wrote her influential study *Storytelling in the New Hollywood: Understanding Classical Narrative Technique* (1999); seven years later, Thompson's husband David Bordwell penned *The Way Hollywood Tells It: Story and Style in Modern Movies* (2006). These two works demonstrated an effort to refocus the study of cinema on the

issue of filmic poetics, a theory of the combination of word, image and sound within the overall viewing experience. But it is only within the last ten years that a large body of scholarship has begun to focus on the screenplay itself as a form of artistic creation, an artistic form to be treated with the academic seriousness formerly reserved for the poem, the short story and the dramatic text.[8]

A central debate inherited by the new theorists of the film screenplay is that of plot structure. The origins of this debate are found in the world of theatre criticism, and its first major theorist is arguably William Archer, the friend of Bernard Shaw and translator of Henrik Ibsen. It was in reaction to Archer's major Aristotelian study *Play-Making: A Manual of Craftsmanship* (1912) that Lajos Egri penned his own defiantly character-centered polemic *The Art of Dramatic Writing* (1946).[9] Although Egri's *The Art of Dramatic Writing* drew most of its textual examples from the theater, its influence on the work of later screenwriters, most noticeably Woody Allen, is well known. With the gradual eclipse of Broadway by Hollywood, first in financial terms, later in artistic ones, the way was increasingly open for a generation of screenwriters and theorists to begin to formulate a theory of the film screenplay.[10]

In 1979, Syd Field, a writer and sometime screenplay reviewer, wrote his important study *Screenplay: The Foundations of Screenwriting* (1979). In this book, Field first popularized the Three-Act Paradigm of Set-Up, Confrontation and Resolution for conceptualizing and creating the Hollywood screenplay.[11] The success of Field as a screenplay analyst is bound up with his central focus on structure. As he notes, a common fault of many screenwriters is to sit down in front of a typewriter and simply to begin typing with no thought about overall direction. The end result will often be an abandoned incomplete manuscript, the result of the screenwriter's failure to conceptualize the journey the central character undertakes as one with a beginning and an end, one in which that character undergoes a meaningful change. The budding screenwriter neglects the need for a clear screenplay structure, one which includes two well-crafted plot points, the first at the end of Act I, the second at the end of Act II, to swing the action round in a new direction. By insisting on the importance of screenwriters working out these four essential requirements of the plot, Syd Field did the entire Hollywood dream industry a major service.

Nonetheless, although Field's approach handles the issue of overall structure expertly, it falls down when it comes to offering the screenwriter advice on how to successfully build each of the three individual Acts.

To take one example: What exactly should a screenplay be doing from the initial introduction of the main character to the first plot point?

According to Field, the screenwriter must inform the audience *who* the main character is, must outline what the dramatic *premise* is and must sketch in the dramatic *situation*—the circumstances surrounding the action.[12] Then, in support of his argument, Field devotes a chapter of *Screenplay* to demonstrating how the screenplay writer Robert Towne succeeds in carrying out these three demands in *Chinatown*.

How is this done in *Chinatown*? How is this done in any screenplay? According to Field, the main character takes "action", which causes a "reaction"—and this process gets repeated until the screenwriter arrives at the first plot point. There's only one problem with this advice. It's not what happens in *Chinatown*. If you examine Act I of that screenplay, you will see that there's not much sense of Jake Gittes taking action. Indeed, most of what he does is precisely the opposite: He *advises* both his first client and the false Mrs Mulwray *not to do anything, not to take any action at all*. In other words, Field tells you that your Hero should take action—and then he analyzes a screenplay in which the Hero does nothing apart from advising his two clients against taking action of any kind.

Why is this? What is the advice that Field gives at this point both vague and misleading? The reason is that there is a deeper level of plot analysis that Field fails to consider: This is the level of the plot genotype.

Introducing plot genotype theory

In evolutionary biology, the genotype refers to the inherited instructions an organism carries within its genetic code. These instructions are important because they can be used to understand how a particular organism is specialized within the group to which it belongs.[13]

By extension, the plot genotype represents the functional structure or compositional schema of a particular story. It is a set

of instructions, written in the language of the plot function, for executing a particular fairy tale plot.[14] The major contributor to the theory of the plot genotype is Vladimir Propp, and the key innovation in Propp's method was his adoption of a functional approach to plot analysis. As he argues, a plot function is "the act of a character, defined from the point of view of its significance for the course of the action".[15]

In the *Poetics*, Aristotle writes that a plot needs to have sufficient amplitude to allow a probable or necessary succession of particular actions to produce a significant change in the fortune of the main character.[16] In *Morphology of the Folktale*, what Propp did was to push Aristotle's analysis beyond the terms in which he had found them. By offering a list covering each one of Aristotle's probable or necessary actions, in a sequential order of 31 functions, from an Initial Situation through to a final Marriage, Propp had found a way to negotiate the terms of the entire plot. Flush with the success of his methodology, Propp stated: "I feel that in its present form this study is accessible to every fancier of the tale, provided he is willing to follow the writer into the labyrinth of the tale's multiformity, which in the end will become apparent to him as an amazing uniformity."[17]

In truth, however, Propp's belief in "an amazing uniformity" is overstated. Not all fairy tales contain the 31 functions that Propp believed to constitute this invariant structure. Some fairy tales, indeed, exist as virtual hideous mirror images of the Marriage fairy tale on which Propp focuses most of his attention. In sharp contrast to the romantic fairy tales that Propp focused on, these mirror image fairy tales provide the basic plot lines for the horror movies of the Hollywood tradition.

But the fact that Propp got so much right but got the major truth wrong turns out to be a good thing. What it means is this: Not all plots are the same. What it also means is that by a friendly critique of the original model, it is possible to develop a new set of plot genotypes, each with its own accompanying cast of characters. These plot genotypes, derived from the corpus of European fairy tales, can then be shown at work in a range of Hollywood screenplays.

In this book, I will outline the plot genotypes for *The Frog Prince*, *The Robber Bridegroom*, *Puss-in-Boots* and *Little Red Riding Hood*, and I will show how these genotypes provide the underpinnings for the film screenplays of *Pretty Woman*, *Wrong Turn*, *The Mask* and *Psycho*,

respectively. It is my belief that after a close reading of my book, you will be able to offer a much richer description of what is going on at any particular point in a screenplay. In this way, you will become much sharper at understanding how screenplays work. And you will become much better at learning how to write coherent screenplays yourself.

Using the concepts of plot genotype theory, you will be able to explain how J. F. Lawton sets up the Lack/Entrapment plot point at the end of Act I in the screenplay of *Pretty Woman*, from the moment Edward leaves the party for Lewis Industries to the moment when Vivian Ward takes her momentous decision to be at Edward's beck and call for five days.

Similarly, you will be able to describe the way in which the Donation and Struggle in Act II of *Wrong Turn* is organized, and you will be able to contrast this with the quite different Donation and Struggle in Act II of *Psycho*.

In much the same way, you will be able to describe the distinct Difficult Tasks in Act III of Edward Lewis in *Pretty Woman* and Stanley Ipkiss in *The Mask*. And finally, you will even be able to state in a clear way exactly how Robert Towne moves his screenplay of *Chinatown* from the opening to the moment when the real Mrs Mulwray shows up in the office of Jake Gittes.

Criticizing the work of Syd Field

In *Screenplay*, Syd Field states: "A screenplay is like a noun—it's about a person, or persons, in a place or places, doing his or her or their 'thing'. All screenplays execute this basic premise. The person is the character, and doing his or her thing is the action."[18]

Field's major contribution to the art of the screenplay comes in the form of what he calls "the paradigm", a basic structure that all screenplays of any worth are said to follow. For Field, a screenplay consists of three major Acts: Act I is the Set-Up; Act II is the Confrontation; and Act III is the Resolution.

Act I consists of about "thirty pages to set up the story, the characters, the dramatic premise, the situation (the circumstances surrounding the action) and to establish the relationships between the main character and the other people who inhabit the landscape of his or her world".[19]

Act II represents "a unit of dramatic action that is approximately sixty pages long, goes from page 30 to page 90" during which "the main character encounters obstacle after obstacle after obstacle that keeps him from achieving his or her dramatic need".[20]

Act III represents "a unit of dramatic action that goes from the end of Act II, approximately page 90, to the end of the screenplay" and serves to offer a solution to the screenplay. A solution refers to whether the main character lives or dies, succeeds or fails, marries or not, wins or loses, stays or leaves.[21]

Within this structure, a plot point serves to unite Act I with Act II; a second plot point serves to unite Act II with Act III. According to Field, "a plot point is any incident, episode, or event that 'hooks' into the action and spins it around into another direction".[22]

At the level of the plot taken as a whole, this advice is remarkably good. Well-written plots do tend to exhibit a Three-Act structure, with plot points that spin the action around at the end of Act I and Act II. At a deeper level, however, Field's advice is less successful. The notion of Heroic Action–Reaction doesn't take us very far; and for many screenplays, it's pretty clear that it's not even true as an approximate description of what is happening.

The main difficulty with Field's approach is its lack of a deeper level of analysis. You can see this as soon as you turn to what Syd Field has to say about what is supposed to take place within each Act:

> If your character *acts* in your screenplay, somebody, or something, is going to *react* in such a way that your character *reacts*. Then, he will usually create a *new* action that will create another reaction.
>
> Your character acts, and somebody reacts. Action-reaction, reaction-action—your story always moves toward that plot point at the end of each act.[23]

Elsewhere, Field *does* offer a more specific set of directives for what Act I is supposed to accomplish. In his discussion of the Set-Up, Field suggests:

> The reader must know what's going on immediately. Tricks or gimmicks don't work. You've got to set up the story information in a visual way. The reader must know *who* the main character, what

> the dramatic *premise* is, that is, what it's about, and the dramatic *situation*—the circumstances surrounding the action.[24]

In support of his approach, Field offers an analysis of the Set-Up in Roman Polanski's *Chinatown*. First, Field points to the way in which the visual description of Jake Gittes conveys his character traits. Then he notes how the screenplay visually signals the fact that Gittes runs a detective agency. After this, he suggests that the dramatic premise is established when the phony Mrs Mulwray tells Gittes that she believes her husband is seeing another woman. Finally, Field states that the plot point at the end of Act I is executed when Gittes returns to his office to discover the real Mrs Mulwray waiting for him.

In terms of his overall understanding of what is going on, there is little with which to disagree. But what does Field have to say about the nature of the conversation that takes place between the characters? What kinds of things get said? Who says them? And to what end? On this subject, Field has very little to offer. The point is simple but profound: There is much more going on in the opening segment of *Chinatown* than can be understood in terms of a simple theory of action–reaction.

The rest of this book will offer you a richer theory of plot structure than the one Field outlines. It will do this not by contradicting anything Field has to say about the Hollywood paradigm, but by complementing it with a deeper level of analysis. By means of a detailed study of four Hollywood screenplays—*Pretty Woman*, *Wrong Turn*, *The Mask* and *Psycho*, you will become thoroughly well versed in plot genotype theory. And a good understanding of plot genotype theory will allow you to think through the intricacies of plot in such a way that you won't get lost again. In this way, it will encourage you to think much more readily about the more important stylistic aspects of your screenplay—issues of sequence length, tone or register and the language of characterization.

2
Vladimir Propp's Functional Analysis of the Fairy Tale

The contribution of Aristotle

In *The Poetics*, Aristotle suggests that a plot needs to have sufficient amplitude to allow a probable or necessary succession of particular actions to produce a significant change in the fortune of the main character.[1] What this means for Aristotle is that in comedies, the main character moves from bad to good fortune, while in tragedies the main character moves from good to bad fortune. With these definitions, Aristotle commits himself to the view that all well-structured stories have something in common.

But there is little sign that Aristotle ever considered the idea that behind the extraordinary range of Greek drama, there might lurk a fundamental uniformity. For Aristotle, the plot – the actions, motifs and characters – was either well-constructed or flawed. The audacious insight – *that the plots of all well-made stories were, in effect, the same* – was not to receive strong critical support until the middle years of the twentieth century.[2] The first scholar to put forward this argument in a serious way was Vladimir Propp.

The work of Vladimir Propp

Vladimir Yakovlevich Propp was born in Russia on 17 April 1895 and studied German and Russian philology at Saint Petersburg University during the years of the First World War. In the early 1920s, while teaching German in a Russian high school, Propp came into contact with the school of Russian Formalism, whose members included Roman Jakobson, Viktor Shklovsky and Aleksandr Nikiforov. One of the major concerns of the Russian Formalists was to investigate the origins of the Russian folk tale. In his essay "The Relationship

between Devices of Plot Construction and General Devices of Style" (1919), Viktor Shklovsky began to fashion the beginnings of formalist theory. Criticizing the work of the English folklore scholar Joseph Jacobs, who had rejected the idea that there could be laws governing the composition of folktale plots, Shklovsky states:

> Coincidences can be explained only by the existence of special laws of plot formation. Even the admission of borrowings does not explain the existence of identical stories separated by thousands of years and tens of thousands of miles. For this reason, Jacobs is wrong: he presupposes an absence of laws governing plot formation, positing instead a fortuitous arrangement of motifs into series of clusters. As a matter of fact, such stories are forever disintegrating and forever being rebuilt in accordance with special laws of plot formation still unknown to us.[3]

In his essay, Viktor Shklovsky maintains that the plot formation reveals not so much similar motifs as a more basic underlying similarity: "It is my purpose to stress not so much the similarity of motifs, which I consider of little significance, as the similarity in the plot schemata."[4] To this end, Shklovsky offers a detailed account of the variety of devices that poets, dramatists and novelists use in the construction of their plots.

> Progressive structure includes under its rubric such devices as repetition (with its particular forms of rhythm), tautologies, tautological parallelism, psychological parallelism, retardation of the action, epic repetitions, the rituals of fairy tale and legend, peripeteia and many other devices of plot construction.[5]

As a part of his analysis, Shklovsky focuses on the similarity in some examples of the motif of escape of the pursued hero; the solution of a difficult task, including through the solving of a riddle; the organization of the recognition scene; and the use of the motif of marriage as the final plot outcome.

The two theorists who did most to move the analysis beyond the work of Shklovsky were Aleksandr Nikiforov and Vladimir Propp. Within the space of a year, Nikiforov and Propp published work that focused on the role of the independent actions carried

out by the characters. In his paper, "The Morphological Study of Folklore" (1926), Aleksandr Nikiforov suggests that morphological analysis should take two paths of inquiry: the "first path of inquiry should investigate the compositional regularities in the construction of each variant of a folktale".[6] Among these compositional regularities, Nikiforov notes three rules: "the rule of repetition of the dynamic elements of the folk tale which serves to slow down and complicate its general course of action"; "the rule of the compositional pivot . . . [who is] the hero of the tale"; and "the rule of the grammatical formation of the action".[7] The second path for morphological analysis recommended by Nikiforov is an analysis of "the schematic design of the folk tale, i.e., the course of actions in the folk tale. Then it will be possible to reduce each concrete tale-text into a simple schema".[8] As he states, "The main mechanism of folk tale composition is the ordering of the individual functions of both the principal and the secondary tale roles into a number of combinations".[9] For Nikiforov, the principal tale role is that of the hero, "the pivotal actor", while the secondary roles are "the secondary actors – the helpers, the friends of the hero or his adversaries".[10] Nikiforov also suggests: "the concrete characters are not invariable elements. They are endlessly variable in the variants. Only the functions of the character, which constitute his dramatic role in the folk tale, are invariable".[11] Although his short essay preceded Vladimir Propp's full-length study by about a year, Nikiforov made no further contribution to the analysis of plot structure.

In an essay first published some years after the publication of *Morphology of the Folktale* (1928), Propp explained the way in which he finally uncovered the concept of the plot function:

> In a series of wondertales about the persecuted stepdaughter I noted an interesting fact: in "Morozko" [Frost] (No. 95 in Soviet editions) the stepmother sends her daughter into the woods to Morozko. He tries to freeze her to death, but she speaks to him so sweetly and so humbly that he spares her, gives her a reward, and lets her go. The old woman's daughter, however, fails the test and perishes. In another tale the stepmother encounters not Morozko but a *lešij* [a wood goblin], in still another a bear. But surely it is the same tale! Morozko, the *lešij* and the bear test the stepdaughter and reward her each in his own way, but the plot does not change.[12]

As Propp suggests, he was surprised to discover that no one before him had ever noticed this relation. Indeed, Alexander Afanasyev, the father of the Russian folk tale, had taken the view that each of these folk tales was different because they had different characters. In contrast, Propp now saw that these folk tales were the same because the characters performed identical actions or functions. In consequence, Propp was able to make his major breakthrough: "I devised a very simple method of analysing wondertales in accordance with the character's actions – regardless of their concrete form."[13] According to this method, the actors in the fairy tale "perform essentially the same actions as the tale progresses, no matter how different from one another in shape, size, sex and occupation, in nomenclature and other static attributes".[14] For Propp, "the functions of the actors are constant; everything else is a variable":

a. The king sends Ivan after the princess; Ivan departs.
b. The king sends Ivan after some marvel; Ivan departs.
c. The sister sends her brother for medicine; he departs.
d. The stepmother sends her stepdaughter for fire; she departs.
e. The smith sends his apprentice for a cow; he departs.[15]

As Propp suggests, the only constants in this analysis are the functions or actions that are carried out. The identity of the dispatching and departing characters, and even the character motivation for carrying out these actions, are variables.

The concept of the plot function

The key innovation in Propp's method was his adoption of a functional approach to plot analysis. As he argues, a plot function is "the act of a character, defined from the point of view of its significance for the course of the action".[16] Propp's major insight is that in fairy tales, different characters often perform identical actions – or, to put it another way, that identical actions can be performed differently. As his example, Propp takes the hero of a fairy tale who leaves home in search of something. If the object of the hero's desire is far away, there are a variety of methods by which the hero can reach this object. These methods include eagles, magic horses, flying carpets and flying ships – the hero might even do this, as Propp colorfully noted, "astride the devil". In each case, however, what is being executed is the same plot function: Spatial Transference. As he states:

> . . . if the hero leaves home in quest of something, and the object of his desire is far away, he can reach it by magic horse, eagle, flying carpet, flying ship, astride the devil, etc. [. . .] It will be easily seen that in each case we are dealing with the transfer of the hero to the place where the object of his search is located, but that the forms in which the transfer is realized are different.[17]

In Propp's scheme, Spatial Transference is Function 15, the transfer of the hero to the place where the object of his search is located.

Propp soon realized that the plot of each of the Russian fairy tales he was examining could be broken down into six shorter plot sequences, following the outline of an Initial Situation. These shorter plot sequences Propp labeled Preparation, Complication, Transference, Struggle, Return and Recognition.

In a major break with the traditional Aristotelian school of literary characterization, Propp chose not to define character primarily in terms of the character types or attributes made famous by Aristotle's student, Theophrastus.[18] Instead of the idea of characters defined by the deficiency or excess of a given quality (the Flatterer, the Talkative Man, the Man without Moral Feelings), Propp analyzed each participant in the character cast in terms of the specific function or suite of functions that that particular character carried out in the plot. According to Propp, each fairy tale plot involved the actions of eight characters, with each character introduced in the same order. This order consisted of the Father, the Heroine, the Villain, the Dispatcher, the Gift Donor, the Helper, the False Heroine and the Prince. The role of the Father was to absent himself for a time; the role of the Heroine was to set out on a Journey, react to the Gift Donor and to marry at plot's end; the role of the Villain was to struggle in some way with the Heroine; the role of the Dispatcher was to send the Heroine on a Journey; the role of the Gift Donor was to provide the Heroine with a magical agent; the role of the Helper was to assist the Heroine; the role of the Amorous False Heroine was to present false claims to the hand of the Prince; and the role of the Prince was to marry the Heroine.

Propp's confidence in his methodology prompted him to write: "I feel that in its present form this study is accessible to every fancier of the tale, provided he is willing to follow the writer into the labyrinth of the tale's multiformity, which in the end will become apparent to him as an amazing uniformity."[19] In truth, however, Propp's

confidence is overstated. Not all fairy tales contain the required suite of 31 functions. However, this turns out to be a good thing. What it means is that not all stories are the same. It also means that through a friendly critique of the original model, it is possible to develop a set of plot genotypes, each with its own accompanying cast of characters. These plot genotypes can then be shown at work in a range of Hollywood screenplays. Figure 2.1 presents a modified version of Propp's original 31-function plot genotype; Figure 2.2 outlines the Cast of Characters and their roles.

0. *The Initial Situation, which is not a function*

Preparation

1. Absenteeism: A Member of the Family leaves home.
2. Forbidding: The Heroine is forbidden to do something.
3. Violation: The Heroine does this thing anyway.
4. Spying: The Villain attempts to find out important information by spying on the Heroine.
5. Delivery: The Villain receives information about the Heroine.
6. Trickery: The Villain attempts to deceive the Heroine.
7. Complicity: The Heroine submits to the deception.

Complication: The Heroine lacks something

8. The Pivotal Eighth Function of Lack: The Heroine lacks something.
9. Mediation: The Heroine tells someone about the thing she lacks.
10. Counteraction: The Heroine decides to do something to counter what has happened so far.

Donation

11. Departure: The Heroine departs.
12. Test: The Heroine is tested by the Gift Donor.
13. Heroine's Reaction: The Heroine reacts to the Gift Donor's Test.
14. Receipt of a Magical Agent: The Heroine acquires a magical agent from the Gift Donor.

Struggle

15. Spatial Transference: The Heroine is spatially transferred to the place where the object of her search is located.
16. Struggle: The Heroine and the Villain come into close contact with each other.
17. Branding: The Heroine is branded or marked.
18. Victory: The Heroine is victorious.

Figure 2.1 A simplified version of Vladimir Propp's original plot analysis

The peak of the narrative: The liquidation of the Heroine's lack

19. The Pivotal Nineteenth Function of the Liquidation of the Heroine's Desire: The Heroine no longer desires anything because her desire has been satisfied.

Return

20. Return: The Heroine returns.
21. Pursuit: The Heroine is pursued.
22. Rescue: The Heroine is rescued from the pursuit.

Difficult task

23. Anonymous Arrival: Unrecognized, the Heroine arrives home.
24. Unfounded Claims: A False Heroine presents unfounded claims.
25. Difficult Task: A Difficult Task is proposed to the Heroine.
26. Solution: The Heroine solves the Difficult Task.
27. Recognition: The Heroine is recognized by those close to her.
28. Exposure: The False Heroine is exposed.
29. Transfiguration: The Heroine is given a new appearance.
30. Punishment: The False Heroine is punished.
31. Marriage: The Heroine is married and ascends the throne.

Figure 2.1 (Continued)

1. A Member of the Heroine's Family	Who absents himself or herself, including sometimes through death
2. The Enthusiastic Heroine	Who goes on a Journey, reacts to the Gift Donor and weds at the end
3. The Villain	Who struggles with the Heroine
4. The Good Dispatcher	Who dispatches the Heroine on a Journey
5. The Gift Donor	Who tests the Heroine and provides her with a magical agent
6. The Purposeful Helper	Who assists the Heroine in some manner
7. The Amorous False Heroine	Who presents unfounded claims to the hand of the Prince
8. The Prince	Who weds the Heroine

Figure 2.2 The cast of characters in Vladimir Propp's 31-function plot structure

3
A Functional Analysis of Charles Perrault's *Cinderella*

As Vladimir Propp notes, "fairy tales possess a quite particular structure which is immediately felt and which determines their category, even though we may not be aware of it".[1] Nowadays, Propp is remembered principally because of his discovery of this plot structure. The way he made this discovery was by focusing his attention on the central importance of plot function.

What is a plot function? The plot function is that element of the fairy tale's structure that remains constant from variant to variant, in contrast with those elements that are subject to change. Instead of focusing on the ethnic, linguistic or regional fairy tale variants that a particular fairy tale type might exhibit, Propp took note of *the extraordinary repetition of actions* within each variant of a particular fairy tale. By focusing his attention on this repetition, Propp was able to make the extraordinary statement that all the Russian fairy tales he had examined consisted of 31 discrete functions, executed in the same order.

In 1697, Charles Perrault published his *Histoires ou contes du temps passé* (*Tales of Times Past*), which included "La Belle au bois dormant" (*Sleeping Beauty*), "Le Petit Chaperon rouge" (*Little Red Riding Hood*), "La Barbe bleue" (*Bluebeard*), "Le Chat botté" (*Puss-in-Boots*) and "Cendrillon ou la petite pantoufle de verre" (*Cinderella or the Little Glass Slipper*). By publishing his book, Perrault more or less invented our modern concept of the fairy tale.

The most famous version of *Cinderella*, the one written by Charles Perrault, offers a fantastic illustration of Propp's extraordinary statement.

0. The Initial Situation

According to Vladimir Propp, the Initial Situation in the fairy tale is not a function. Its purpose instead is to allow for the listing either of the members of the family or of the attributes of the heroine.[2] Let us agree to call Propp's concept of the Initial Situation "the Zero Function".

In Charles Perrault's *Cinderella*, the Zero Function is executed by the gentleman's first marriage, the marriage he makes with Cinderella's real mother. Although this marriage results in the birth of Cinderella, the Heroine of the fairy tale, it is not a function. The importance of the Initial Situation or Zero Function consists solely in this fact: during this time, all the family members, both the older and the younger generation, are found living happily together. With the onset of the First Function, the initial unity of the happy family is broken. According to Propp, this can be done in one of three ways:

(a) the death of a parent;
(b) a member of the older generation leaves home;
(c) a member of the younger generation leaves home.[3]

Propp calls this First Function "Absenteeism". (Later on, we will see that a better name for this First Function is "Departure".)

1–7. Preparation

The first seven functions are collectively known as the Preparation Sequence. The three paired functions which follow Absenteeism are: (a) Forbidding and Violation; (b) Spying and Delivery; and (c) Trickery and Complicity.

First Function: Absenteeism

In Charles Perrault's *Cinderella, or the Little Glass Slipper*, the death of Cinderella's Mother executes the First Function. After the death of Cinderella's Mother, the Gentleman remarries. What is important is the result of these events: the Father's neglect of his Blood Daughter, Cinderella. Cinderella is rendered vulnerable both by the sudden death of her Mother and the sudden, inexplicable neglect of her Blood Father following his second marriage.

Second and Third Functions: Forbidding and Violation

The Preparation Section introduces three members of the cast of characters: the Father, the Heroine and the Villain. In *Cinderella*, the Villain is a composite character. A composite character results when more than one character carries out what would normally be the participant role of a single character. In this case, the Villain is both the Second Wife *and* her Two Daughters.

The Forbidding Function is often carried out by a Parent or Surrogate Parent, with the Heroine typically offering the Violation as a paired response. In *Cinderella*, the Stepmother dislikes Cinderella's beauty and tries to make her unbeautiful by forcing her to dress in rags. However, Cinderella cannot help being beautiful. Even when she is dressed poorly, she is still much prettier than her Stepsisters. The Violation here is not a conscious action: it is simply the result of Cinderella's inner nature.

Fourth and Fifth Functions: Spying and Delivery

As Propp notes, the Fourth and Fifth Functions often occur in the form of a dialogue.[4] Spying is typically carried out by the Villain on the Heroine, with the Delivery offered up by the Heroine to the Villain. In *Cinderella*, Spying is carried out by the First Stepsister. She executes this function by asking Cinderella what she truly desires. The function of Delivery follows when Cinderella answers her Stepsister's question truthfully by saying that she wants to go to the ball. Going to the ball would be perfectly feasible for Cinderella if the Stepsisters were acting as true sisters should. But of course they are not.

Sixth and Seventh Functions: Trickery and Complicity

Likewise, Trickery is an action carried out by the Villain, with the Complicity of the Heroine. In *Cinderella*, the function of Trickery is carried out by the Stepsister who breezily dismisses the possibility of Cinderella attending the ball by saying that no one would want to see a girl dressed in rags there. In saying this, the Stepsister is really saying that she and her sister are unwilling to help Cinderella by supplying her with a suitable ballgown. The paired function of Complicity is executed by Cinderella when she fails to protest, and even helps her Two Stepsisters without complaint to dress for the ball from which she has been unjustly excluded. Together, these three pairs of functions act as preparation for the execution of the Pivotal Eighth Function, the function that truly sets the fairy tale in motion.

8–10. Complication: Lack or Desire

In Propp's scheme, Desire is a concept that is twinned off with the concept of Lack. The Heroine lacks something, which gives rise to the Desire to possess that something. In *Cinderella*, the Pivotal Eighth Function is Desire. Cinderella is a tale in which the Heroine desires to go to the ball. The reason that Cinderella cannot go to the ball is that she lacks fine clothes.

Ninth and Tenth Functions: Mediation and Counteraction

The function of Mediation is executed when someone makes the desire known to the world of the fairy tale. This is ordinarily done by someone speaking the desire out loud. In *Cinderella*, it is the Fairy Godmother who suggests to the Heroine that she wishes to go to the ball. She says to Cinderella: "Thou wishest thou could'st go to the ball. Is it not so?"

Up until this moment, things have developed in a way that has been beyond the control of the Heroine. At the point of Counteraction, the Heroine begins to act for herself. For example, in *Cinderella*, the earlier actions carried out by her Stepsisters are designed to prevent the possibility of the Heroine attending the ball. It is only with the Counteraction that Cinderella takes the first action that will allow her to attend after all. The function of Counteraction is executed when Cinderella replies "yes" to the Fairy Godmother's question. In this story, Cinderella initiates Counteraction enthusiastically. Despite the opposition of her Stepsisters to her plan, Cinderella wants to go to the ball, and she undertakes a counteraction in order to achieve this outcome.

The function of Counteraction is particularly important in terms of the theory of character development and dynamism. Although most characters tend not to exhibit any major change in their dominant attributes, the Heroine should develop in some substantial way. The function of Counteraction is the character action during which this process of development begins.

11–15. Gift donation

Propp labels this four-action sequence that runs from Departure through to Spatial Transference "Transference". In contrast, I prefer the label "Donation" since the heart of the sequence is not so much

a preparation for the Spatial Transference of Function 15 but rather the Testing of the Heroine by the Donor in Functions 12, 13 and 14.

After her Departure, the Heroine is tested by a Donor. If her Reaction is the required one, the Donor rewards the Heroine by the Receipt of a Magical Agent. The default option for the Test Function is to do exactly what the Donor requires. Propp labelled the Twelfth Function the "Donor Function", but I am going to call it the "Test". After successfully carrying out the Test and being rewarded, Spatial Transference will occur, with the Heroine being transferred to the site of Struggle. The Receipt of a Magical Agent normally takes the form of a specific gift that the Heroine will later use. In *Cinderella*, the Test Function is executed when the Fairy Godmother requests Cinderella to follow her commands. Departure follows when Cinderella goes out to the garden to fetch what the Fairy Godmother requests. Because Cinderella responds to the Gift Donor by going "immediately" and fetching what her Godmother requests, even though she can see no obvious connection between this request and her lack of fine clothes, Cinderella is rewarded with a carriage and horses, coachmen and footmen, a ballgown and a pair of glass slippers made by the fairies. These things represent the execution of the Fourteenth Function, the Receipt of a Magical Agent. Since there are multiple requests to fetch a variety of items, what we have is a sequential execution of the Donation Sequence. A very interesting aspect of *Cinderella* is that the Fourteenth Function also contains a Receipt of Important Information, in the form of the Fairy Godmother's advice not to stay at the ball later than midnight.

The Fifteenth Function of Spatial Transference is executed by Cinderella's ride in the carriage from her home to the Prince's palace, aided by the Helpers, the coachmen and footmen, the horses and carriage.

16–18. Struggle

A Struggle may take place without the full knowledge of one or other of the parties that this Struggle is taking place. Indeed, this happens so often that it is probably the default pattern. The most important aspect of the Struggle is that Heroine and Villain (and in *Cinderella*, the Prince too) come together spatially, even if one of the parties, typically the Villain, does not fully recognize this. In *Cinderella*, the

Struggle is an amorous struggle between Cinderella and her Two Stepsisters for the Prince's attention. And although the Villain and the Heroine struggle to attract the Prince, the Two Stepsisters never recognize that the beautiful Princess is actually their own Cinderella. The two things that happen here are that Cinderella comes into very close contact with her Two Stepsisters, without being recognized and that the Prince falls in love with Cinderella, to the chagrin of her Stepsisters.

Although he did not talk about plot functions explicitly, Aristotle was the first theorist to recognize the significance of "signs" or "tokens".[5] The Greek theorist saw that many stories contained a Hero who receives some unique wound or marking. It is this wound or marking which allows for that character to be later recognized by his family or kinfolk. The Branding Function is the chief means for introducing Aristotelian signs into the fairy tale. In this sense, there exists a very strong relationship between the Seventeenth Function of Branding and the Twenty-Seventh Function of Recognition. Naturally, the Branding of Cinderella does not involve physical injury. It would be highly unusual in a fairy story to physically brand a beautiful young female heroine. Instead, the Branding Function is represented by the loss of one of her glass slippers; she will later be recognized as the beautiful girl at the ball because she can produce the other slipper from her pocket.

The Eighteenth Function of Victory is closely related to the Seventh Function of Trickery. Earlier, one of the Stepsisters declares that no one would be interested in seeing a girl dressed in rags at the ball; now this same Stepsister unknowingly acknowledges Cinderella as the most beautiful woman at the ball. In this way, the Victory Function is executed, overturning the earlier Trickery Function.

19. The Pivotal Nineteenth Function: The liquidation of desire

As Propp suggests, the execution of the Pivotal Nineteenth Function represents the peak of the narrative.[6] The Pivotal Nineteenth Function of Liquidation of Lack or Desire is achieved when Cinderella asks in jest to borrow Miss Charlotte's fine clothes for the second night of the ball. This function recalls the Pivotal Eighth Function: the desire for a new set of clothes in order to go to the palace. But at this point

Cinderella is not truly seeking assistance from her Two Stepsisters, since she can count on help from her Fairy Godmother. In other words, the first time Cinderella truly lacks a fine set of clothes; the second time she asks for fine clothes in jest. Cinderella's ability to jest about what was once her most truly desired goal illustrates that her initial lack has been liquidated.

20–22. Return

The Functions of Return–Pursuit–Rescue are straightforward. The Heroine attempts to come home. In some cases, no Pursuit ensures, even where the reader recognizes this as a possibility. For example, a potential pursuer may remain asleep while the Heroine escapes. In other cases, the Heroine is pursued. The typical pattern is one in which the Heroine escapes from the Pursuer. In *Cinderella*, the Functions of Return–Pursuit–Rescue are straightforward. Cinderella has to flee from the palace and is pursued by the Prince. However, he fails to catch up with her, and therefore Cinderella escapes.

23–31. Difficult task

Propp labels the sequence of Functions 23–31 "Recognition". In contrast, I prefer the label "Difficult Task". For Propp, the most important action that occurs is that the Heroine is recognized; for me, the most important action is that the Heroine carries out the difficult task that is proposed to her.

The first action of this final sequence is Anonymous Arrival. The Heroine returns, without being observed, sometimes in a ragged condition, tired and worn out, perhaps at an unusual time of day. If there are characters at home, they are not prepared for the Heroine's Arrival.

The second action is Unfounded Claims. These are typically amatory, but they may also be Claims to Property. Basically, a False Heroine wants something that she does not deserve; and, as a result, she finds herself in competition with the Heroine. Unfounded Claims and the Difficult Task are matched off against one another. Sometimes, what is truly a Difficult Task for the False Heroine may be a comparatively simple affair for the genuine Heroine.

Recognition may be carried out with the help of a physical sign. In the *Poetics*, Aristotle made a short list of signs, offering his own

opinion on which of those he mentions were artistic or otherwise. The first and least artistic, according to Aristotle, is recognition by visible signs or tokens. These signs may be marks acquired either at birth or after birth. In the latter case, they may be bodily ones like scars or external ones like necklaces. The second form of Recognition, for Aristotle, is when one of the characters simply announces the recognition, regardless of the course of the plot. This is seen by Aristotle as a fault on the part of the writer. The third is by means of memory, that is, when a character's awareness is roused by seeing something. The fourth is recognition on the basis of reasoning: "Somebody like me has come; nobody but Orestes is like me; so Orestes has come". The best kind of all is that which arises from the actions alone, with the surprise developing through a series of likelihoods. As Aristotle notes, probably the most famous example of this kind is the Recognition in Sophocles' *Oedipus Rex*.[7]

Exposure is the revelation of the true nature of the Villain. It typically follows directly from the execution of the Recognition Function. Transfiguration involves the Heroine suddenly assuming a new appearance. Punishment then regularly follows, although sometimes Forgiveness may take its place, particularly if the transgressions of the False Heroine have only taken the various forms of unkindness. The Final Function is that of Marriage. Sometimes, however, this function may simply be the Inheritance of Wealth.

In *Cinderella*, while Cinderella is fleeing, her fine clothes turn to rags again. As a consequence, she arrives back home unrecognized. Arriving back home executes the Anonymous Arrival Function. As the guards say, no one has come by "but a young woman very badly dressed, and who had more the air of a poor country wench than a lady". Since the Prince says he wants to marry whoever can put her foot into the glass slipper, many women step forward, making Unfounded Claims to the Prince's hand in marriage. Like many Difficult Tasks, this Difficult Task in *Cinderella* has an ostensible and an underlying significance. Outwardly, the Difficult Task consists of the comparatively simple request of the Prince for Cinderella to place her foot into the glass slipper. In truth, the Difficult Task is only difficult for the rivals of Cinderella, the Amorous False Heroines. There is a sense in which there is something magical about this glass slipper: it will only fit Cinderella's foot. In other words, the slipper fits Cinderella's foot because she is destined to marry the Prince. By putting on the glass slipper successfully, Cinderella executes the

Solution Function. When Cinderella produces the other slipper from her pocket, she is recognized by the Prince and her Stepsisters as the mysterious Princess they have previously admired at the ball. At the same time, the Exposure of the Stepsisters as Villains takes place. The Transfiguration of Cinderella by the Fairy Godmother is executed when Cinderella's fine clothes are restored to her. But Cinderella forgives the Two Stepsisters rather than seeking Punishment. Finally, by accepting the Prince's hand, Cinderella executes the Marriage Function. Figure 3.1 presents the complete plot genotype for Charles Perrault's *Cinderella*. Figure 3.2 presents the Cast of Characters and their roles.

0. The Initial Situation

1–7. Preparation

1. Departure: Cinderella's natural Mother dies, and Cinderella goes to live with her Stepmother, away from the eyes of her natural Father.
2. Forbidding: The Stepmother tries to prevent Cinderella from being more beautiful than her own daughters by forcing her to do menial work and dress in rags.
3. Violation: Despite doing menial work and dressing in rags, Cinderella is still more beautiful.
4. Spying: One of the Stepsisters asks Cinderella whether she would like to go to the ball.
5. Delivery: Cinderella replies that she would like to go.
6. Trickery: One of the Stepsisters says that the people at the ball would laugh to see a girl dressed in rags there.
7. Complicity: Cinderella helps her Stepsisters dress for the ball from which she has been unjustly excluded.

8–10. Complication

The Pivotal Eighth Function: Desire

8. Desire: Cinderella tries to articulate her wish to go to the ball – but cannot finish her sentence.
9. Mediation: The Fairy Godmother asks whether Cinderella wishes to go to the ball.
10. Counteraction: Cinderella replies, "Yes" and together, the Fairy Godmother and Cinderella agree that Cinderella will go.

Figure 3.1 The 31-function plot genotype of Charles Perrault's *Cinderella*

11–15. Gift donation

11. Departure: Cinderella goes into the garden.
12. Test: The Fairy Godmother tells Cinderella to fetch a pumpkin.
13. The Heroine's Reaction: Despite not understanding why, Cinderella follows her Fairy Godmother's instructions.
14. Receipt of a Magical Agent and Important Information about the Future: Cinderella receives a beautiful dress, a carriage and footmen to attend the ball – and her Fairy Godmother also tells her not to stay later than midnight.
15. Spatial Transference: Cinderella's carriage departs for the ball.

16–18. Struggle

16. Struggle: In front of her Stepsisters and the other ladies, the unrecognized Cinderella dances all night long with the Prince.
17. No Branding: On the first night, Cinderella is not branded.
18. Partial Victory: The Stepsisters are partially defeated by Cinderella, whom they mistake for a beautiful foreign princess.

19. The peak of the narrative: Liquidation of desire

20. Liquidation of the Heroine's Desire: Back home the next day, Cinderella asks in jest to borrow a dress from her Stepsister; since she no longer requires her Stepsisters' help, her desire has been liquidated.

16–18. Struggle

16. Struggle: In the presence of her Stepsisters and the other Ladies, the unrecognized Cinderella dances with the Prince for a second night.
17. Branding: Cinderella loses one of her slippers.
18. Victory: The Prince desires Cinderella above all the other ladies, including her Stepsisters.

20–22. Return

20. Return: Cinderella flees from the ball.
21. Pursuit: The Prince chases her, but finds only her glass slipper.
22. Rescue: Cinderella eludes the Prince.

23–31. Difficult task

23. Anonymous Arrival: Cinderella arrives home, dressed in rags once again.

Figure 3.1 (Continued)

24. Unfounded Claims: The Prince announces that he wishes to find the Lady whose foot fits the glass slipper and many Ladies, including Cinderella's Stepsisters, step forward to try the slipper on – but no one's foot fits the slipper.
25. Difficult Task: Cinderella asks to try on the glass slipper.
26. Solution: Cinderella's foot fits the glass slipper.
27. Recognition: Cinderella produces the other slipper from her pocket.
28. Exposure: The Stepsisters are abashed.
29. Transfiguration: With the help of her Fairy Godmother, Cinderella appears once again in the clothes of the beautiful unknown Princess at the ball.
30. Forgiveness: Cinderella forgives her Stepsisters.
31. Marriage: Cinderella marries the Prince and ascends the throne.

Figure 3.1 (Continued)

1. Cinderella's Natural Mother	Who absents herself, through death
2. Cinderella	Who goes on a Journey, reacts to the Gift Donor and weds at the end
3. The Mother and the Two Stepsisters	Who struggle with the Heroine
4. The Prince	Who dispatches the Heroine on a Journey
5. The Fairy Godmother	Who tests the Heroine and provides her with a magical agent
6. The Carriage and Horses, Coachmen and Footmen, the Ballgown and the Pair of Glass Slippers	Who assist the Heroine
7. The Stepsisters and the Other Ladies at the Court	Who present unfounded claims
8. The Prince	Who weds the Heroine

Figure 3.2 The cast of characters in Propp's 31-function plot genotype

4
Formulating the Concept of the Plot Genotype

Is it possible to reconcile the work of Syd Field with that of Vladimir Propp in order to create a better method of analyzing a typical Hollywood screenplay? It would appear so. According to Syd Field, the paradigm of the Hollywood screenplay consists of three Acts, with two plot points used to connect them. Within this structure, a plot point serves to unite Act I with Act II; a second plot point serves to unite Act II with Act III. As Field states:

> Before you can begin writing your screenplay, you need to know four things: the *opening*, the *plot point* at the end of Act I, the *plot point* at the end of Act II, and the *ending*. When you know what you're going to do in these specific areas, and you've done the necessary preparation on action and character, then you're ready to begin writing. Not before.[1]

If we take a look at Propp's work, it seems intuitively clear that the plot points correspond to the concepts of the Pivotal Eighth Function and the Pivotal Nineteenth Function. As Propp argues, the Pivotal Eighth Function is the function that truly serves to set the fairy tale in motion. It marks the difference between the Preparation and the Departure for the Test. Similarly, the Pivotal Nineteenth Function concludes the Struggle and prepares the way for the Return of the Hero to face a Difficult Task. At this level, the work of the two great theorists of the plot is compatible.

However, there are still a few problems to overcome. These mostly stem from the relative inflexibility of each model: Propp's model of

the plot genotype and Field's Hollywood screenplay paradigm. For many years, the general critical consensus was that there was only one fairy tale plot structure, and that Vladimir Propp had discovered it. In 1961, in a favorable review of Propp's work, for example, the French structuralist Claude Lévi-Strauss lauded the Russian critic's achievement, suggesting: "The preceding hypotheses lead to one last conclusion, although Propp admits that it seems at first glance 'absurd or perhaps even savage': All wondertales are of one type in regard to their structure."[2] Fourteen years later, in an essay in *Film Quarterly*, John Fell noted that "the Propp study describes an astonishing uniformity of structure among all its apparently various primary sources".[3] In the late 1980s, David Bordwell struck a dissenting note when he criticized both Vladimir Propp and certain film critics who had attempted to use Propp's methodology in their analysis of film. Nonetheless, Bordwell's criticism is levelled at what he sees as a firm consensus created by the fact that "scholars in film . . . have taken Propp at his word".[4] This is hardly surprising. Although Propp sometimes intimates that the single schematic composition he had uncovered for the Russian wondertale might not be the only one, these critical reservations were outweighed by his more pronounced emphasis on the uniformity of the structure described in his *magnum opus*.[5]

Similarly, Field maintained that all Hollywood screenplays adhered to the paradigm—or were not properly organized. In his first important study, *Screenplay: The Foundations of Screenwriting*, Field asks: "Do all good screenplays fit the paradigm?" And he answers his own question by stating: "Screenplays that work follow the paradigm".[6] Twenty years later, in *The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems* (1998), Field was still insisting: "The form of a screenplay never changes; like gravity, it simply holds everything together, all the parts of your story, whereas the content is always changing."[7]

But while it is certainly possible to see that quite a number of plots share the basic plot genotype evident in *Cinderella*, it is evident that not all plots do. And while the paradigm of the Hollywood screenplay underlies most Hollywood films, not all Hollywood films seem to be organized in just the same way. A romantic comedy doesn't seem to have an identical structure to a horror movie, for example. And there is even variation among romantic comedies.

Propp's most basic proposition, that all fairy tales have the same structure, is not in fact true. I first argued this in an essay I wrote for the British academic journal *Language and Literature* in 2008, 80 years after Propp's work was first published in Russian and 50 years after it was published in English. Here, I will offer a brief reprise of my claim. In his initial presentation, Vladimir Propp suggests that the Pivotal Eighth Function turns on the choice of one of two possibilities:

8. Villainy: Villain causes harm or injury to a family member; the complication is begun by an act of villainy

   8a. Lack: One member of a family either lacks something or desires to have something.[8]

My claim is a comparatively simple one: if there is a choice, there must be at least two plot genotypes.

In biology, an allele refers to "one of two or more alternative forms of a gene that arise by mutation and are found at the same place on a chromosome".[9] By extension, we can define a plot function allele as a different form of a particular plot function at the same place on the plot genotype. At the onset of the Pivotal Eighth Function, Propp intuitively understood that there was the possibility of such a choice, even though elsewhere he continues to insist on what he calls "the amazing uniformity" of fairy tale plot structure. In Charles Perrault's *Cinderella*, the Pivotal Eighth Function involves an Enthusiastic Hero who strongly desires something. This is an example of Propp's category of "8a. Lack: one member of a family either lacks something or desires to have something."

But what about the other category, the one Propp labels "8. Villainy: villain causes harm or injury to a family member"? Are there fairy tales that use this plot function allele instead? Once you start to look at fairy tales with the goal of discovering a Pivotal Eighth Function like this, it does not prove too difficult to find examples. In the Brothers Grimm fairy tale *The Robber Bridegroom*, for example, the Pivotal Eighth Function involves a Reluctant Hero who falls into a trap set by a Villain or Murderous False Hero.[10] And in the Brothers Grimm fairy tale *The Frog Prince*, the Pivotal Eighth Function actually involves a double-plot function allele, since it is necessary to set up separate plot pathways for the Reluctant Princess and the Frog Prince.

What about the paradigm of the Hollywood screenplay? How is the paradigm affected by the recognition of choice at the level of the two fundamental plot points? Essentially, what it means is that there will be separate paradigms for romantic comedies and horror films. Both romantic comedies and horror films will have a plot point at the end of Act I and a second plot point at the end of Act II, but these plot points will be different. In Proppian terms, the romantic comedy will involve a story about a Heroine who demonstrates some kind of Desire at the first plot point, and this Desire will be Liquidated at the second plot point. Meantime, the horror screenplay will have a Heroine who will suffer a form of Entrapment at the first plot point, while the second plot point will involve an Uncovering of the Crime or an End of the Entrapment. At the most general level, the paradigm of the Hollywood screenplay remains intact. At a deeper level, however, there will be a proliferation of different plot genotypes. For example, many romantic comedies will be discovered using variations of the plot genotypes found in such fairy tales as *The Frog Prince* or *Beauty and the Beast*. Likewise, many Superhero movies will be found using a variation on the plot genotype of *Puss-in-Boots* or, if they have a darker edge, *Tom-Tit-Tot*. For their part, horror movies will be revealed to be relying on variations of the plot genotypes found in fairy tales like *The Robber Bridegroom*, *Little Red Riding Hood* and *Fitcher's Bird*.

In the rest of the book, I will demonstrate each of these points through an analysis of a number of Hollywood screenplays. And since it involves a number of interesting complications for our discussion of plot structure, I will begin with a discussion of *The Robber Bridegroom*.

5
The Robber Bridegroom Genotype

The Robber Bridegroom is one of the most memorable stories in the entire collection of the Brothers Grimm. It is a tale in which a young woman must resist the advances of someone who is intent on killing and eating her. Unlike the 31-function fairy tale, the 29-function structure of *The Robber Bridegroom* does not end with a marriage but concludes more simply with the survival of the Reluctant Bride and the Punishment by execution of the Robber Bridegroom and his Godless Crew. This 29-function plot structure was entirely overlooked by Propp, even though it follows from his groundbreaking work.

The Robber Bridegroom begins with a marked Initial Situation: before the fairy tale begins, something bad has already taken place. This marked Initial Situation is not itself a function, but it serves to confirm that the plot will concern a Heroine who strives against a Murderous False Hero who wishes to kill her.

The concept of markedness requires a brief explanation. What does it mean to call the Initial Situation of a plot "marked"? Take the two words "actor" and "actress", for example. In certain environments, *actor* is to *actress* as "male thespian" is to "female thespian". However, *actor* is the semantically unmarked of the two terms since only *actor* may be predicated of both male and female thespians. *Actress* is neutralized by the term *actor* in given environments because *actress* can only refer to female thespians.

In the series of scholarly conversations conducted with his wife, Krystyna Pomorska, first published in French in 1980, and later translated into English as *Dialogues* (1983), Roman Jakobson suggested: "The general meaning of the marked term is characterized

by the conveyance of more precise, specific and additional information than the unmarked term."[1] In terms of plot analysis, the concept of markedness is important for the following reason: romance fairy tales, like *Cinderella*, are unmarked; horrific fairy tales, like *The Robber Bridegroom* and even the romantic fairy tale *The Frog Prince*, are marked. In the latter case, the "more precise, specific and additional information" relates to the significance of events that have taken place in the fairy tale world before the fairy tale proper begins.

0. Marked Initial Situation or Zero Function

In *The Robber Bridegroom*, the Initial Situation is marked: before the story begins, the Robber Bridegroom has committed murder. This act of murder defines the nature of the story that is to follow. Here, the Heroine's overriding task is not to fulfill her desire but rather to discover the truth about something bad that has taken place in the past – a truth that turns on her effort to discover the identity of the Robber Bridegroom himself.

As Propp suggests, a plot function is defined "according to its consequences".[2] What this means is that any particular story action can only be safely evaluated when that story is completely finished. It is only in retrospect that the murderous character of the Robber Bridegroom becomes truly clear. The second time the reader reads this tale, the actions taken by the Reluctant Bride make complete sense; her suspicions appear perfectly valid.

Nonetheless, the marked Initial Situation is not a function. This is because the past murders carried out by the Robber Bridegroom play no part in the tale that is to follow. This curious feature is made clear when the Godless Crew return to the Robber Bridegroom's house in the dark forest with the Innocent Young Girl or Accidental Helper, whom they proceed to kill. This Branding Function of a character other than the Heroine is what truly serves to alert the Reluctant Bride to the true nature of the Robber Bridegroom, rather than anything she rightly suspects he may have done in the past.

The idea that *The Robber Bridegroom* is a marked-order fairy tale serves to explain a number of its otherwise peculiar features. For example, the Father requests the Heroine to do something that she is reluctant to do. Here, the Heroine does not lack anything; indeed, she wants to refuse the offer of marriage because she fears that it represents a trap. Here too, the Donation is not a gift donation such

as a coach and a beautiful ballgown; it is rather a gift of information about something bad that has taken place in the past. In somewhat similar fashion, the Struggle is a murderous struggle in which the Heroine must stay alive by keeping out of the sight of the Godless Crew; it is not an open amorous struggle conducted on the palace ballroom to attract the attention of the Prince. Then too, the Pursuit does not consist in the Heroine being chased by the man she will eventually marry, but rather the danger of being chased from the lonely house in the woods by a Godless Crew who wishes to kill and eat her. Finally, the Recognition is not the Heroine being recognized as the beautiful Princess who danced with the Prince but rather the Heroine causing the assembled guests to recognize the Robber Bridegroom as a murderer of young women.

In fairy tales like *The Robber Bridegroom*, the cast of characters is substantially different from Propp's original. What is more, the type and number of the functions are different too. Indeed, it is not going too far to suggest that the plot structure of *The Robber Bridegroom* represents a kind of horrific mirror image of the structure presented in Propp's *Morphology of the Folktale*.

1–7. Preparation

Characters: The Father; the Reluctant Heroine; the Villain/Bad Dispatcher
Setting: The Home of the Reluctant Heroine

According to Vladimir Propp, the First Function in the 31-function plot genotype can be carried out in one of three ways:

(a) the death of a parent;
(b) a member of the older generation leaves home;
(c) a member of the younger generation leaves home.[3]

Propp calls this First Function, "Absenteeism". A better name for this function, however, would be "Departure". An even better name than this might be "Arrival". In *The Robber Bridegroom*, it is not the Heroine who leaves home, but rather the Villain/Murderous False Hero, the Robber Bridegroom. Alternately, we can say it is not the Heroine who departs but rather the Villain/Murderous False Hero who arrives. In this fairy tale, it is the Robber Bridegroom who leaves home in

search of a new wife, eventually arriving at the home of the Reluctant Bride. The Father of the Reluctant Bride appears to abdicate his responsibility to his daughter when he can "see nothing" in the suitor "with which to find fault". Since the prospective bridegroom is a murderer, this is a colossal error of judgment. By failing to recognize the evil nature of the Robber Bridegroom, the Father sets the plot in motion.

Second and Third Functions: Requesting/Reluctance

The second function is that of Requesting. The function of Requesting contrasts with the Second Function of Forbidding in *Cinderella*. In this tale, the Father requests or requires the Heroine to get married; he does not forbid an action in the manner of the Stepmother in *Cinderella*. The third function is the Second Function's pair: the Heroine is Reluctant to Comply. As can be seen in Figure 5.1, this analysis actually sets up a parallelogram of plot functions:

	Marriage	**Survival**
Second Function	Forbidding	Requesting
Third Function	Violation	Reluctance

Figure 5.1 Marriage vs. Survival: The choice of the Second and Third Plot Functions

Since he believed all fairy tales have the same structure, Propp did not recognize the autonomous status of these two-paired functions in opposing stories, marriage tales and tales of survival.

Fourth and Fifth Functions: Spying/Delivery vs. Warning/Advising

In *The Robber Bridegroom*, the Fourth and Fifth Functions are Reciprocal-Retrospective Functions. The concept of the Reciprocal-Retrospective Function was not something analyzed by Propp. A Reciprocal-Retrospective set of functions occurs when two characters with different goals are involved in an exchange with one another. In *The Robber Bridegroom*, the Robber Bridegroom attempts to Spy on the Reluctant Bride, with the Heroine offering a Delivery of Information to him. The Robber Bridegroom carries out the Spying Function

by asking the Reluctant Bride why she has not yet visited his house; she replies because she does not know the way. At the same time, a Warning is delivered to the Heroine, which she Ignores. The Reluctant Bride suddenly feels a strange repulsion toward the Robber Bridegroom, which she cannot explain. Here, it is the Heroine who self-executes the Warning Function. It is the Reluctant Heroine who feels an uncanny lack of trust for the suitor. Nonetheless, she does not pay sufficient heed to her intuitive sense of his Villainy, since she almost immediately agrees to go to the house in the woods to visit him. As can be seen in Figure 5.2, a Reciprocal-Retrospective Function is reminiscent of the Rubin Vase in which we alternately see a white vase against a black background and two heads in profile against a white background.

4. Spying: The Robber Bridegroom asks why the Reluctant Bride has not yet visited him	4. Warning: The Reluctant Bride feels a strange feeling of dread about the Robber Bridegroom
5. Delivery: The Reluctant Bride replies that she does not know where the Robber Bridegroom lives	5. Ignoring: The Reluctant Bride does not do anything about this strange feeling

Figure 5.2 Reciprocal-Retrospective Functions in *The Robber Bridegroom*

Sixth and Seventh Functions: Trickery/Complicity

The Sixth and Seventh Functions are the Villain's Trickery and the Heroine's Complicity. Here, it is important to note that the Trickery takes the form of an active physical setting of a trap. The Robber Bridegroom tells the Heroine that he has prepared a feast that she should attend and that in order that she might not get lost he has sprinkled ashes along the pathway into the woods. This contrasts with the verbal trickery of the Stepsister's lie in *Cinderella*.

8–10. Complication: Villainy/Entrapment

Characters: The Reluctant Heroine; the Villain/Bad Dispatcher
Setting: The Home of the Reluctant Heroine

The Robber Bridegroom executes the Pivotal Eighth Function when he invites the Reluctant Bride to visit his house in the dark forest.

In this way, the Villain carries out an act of Villainy that leads to the Entrapment of the Reluctant Heroine. The Robber Bridegroom promises to strew ashes to direct the Heroine along the path into the dark woods; but in time these ashes will blow away, preventing the Heroine from finding her way back home. By these means, the Robber Bridegroom villainously plans for the Heroine to fall into a trap. As Figure 5.3 illustrates, the Pivotal Eighth Function is Entrapment – because the Robber Bridegroom is a murderer who intends to add the Reluctant Bridegroom to his list of victims.

Complication	*Cinderella*	*The Robber Bridegroom*
The Pivotal Eighth Function	Lack/Desire	Villainy/Entrapment

Figure 5.3 Marriage vs. Survival: The choice of the Pivotal Eighth Plot Function

The Mediation Function involves the articulation of the innermost thoughts of the Heroine; and it is at this point that the Heroine is overcome with a feeling of dread. In *Cinderella*, the Heroine's innermost thoughts are her desire to go to the ball; in *The Robber Bridegroom*, the Heroine's innermost thoughts are her growing suspicions about the situation in which she has found herself. Her fears are sharply aroused when she thinks about her betrothal to this strange man.

At the point of Counteraction, the Heroine begins to act for herself. Based on her suspicions, the Counteraction is the Heroine's attempt to avoid the trap that has been laid for her. This represents her first conscious attempt to alter the logic of what has transpired so far. By filling her pockets with peas and lentils to sprinkle on the ground, the Heroine intends to avoid relying on the ashes sprinkled on the ground by the Robber Bridegroom.

11–15. Donation

Characters: The Reluctant Heroine; the Information Donor
Setting: The Forest; the Lonely House of the Villain

The Eleventh Function in *The Robber Bridegroom* is Arrival. This function is the mirror image of the Departure function in *Cinderella*. The difference is important. In fairy tales of horror, the Reluctant

Heroine arrives at a place where something bad has already taken place. In contrast, in marriage tales, the Enthusiastic Heroine departs or leaves her home, eventually reaching a place where something good will happen soon. The Reluctant Heroine initiates the execution of the Arrival Function by entering the forest, although this function is not completed until she reaches the "lonely house" in the "deepest, darkest part of the forest".

At this point, the Heroine hears a voice, which warns her to turn back. This is the beginning of the extended Test Function. If the Heroine successfully passes this test, she will be rewarded with the knowledge of the real identity of her murderous suitor. In spite of the fearful nature of the eventual revelation, the correct reaction of the Heroine to the Bird's Warning is to go on. In tales like this one, the Test Function consists of an important piece of information, the truth about something bad that took place in the past, the revelation of the true nature of the initially marked situation.

The Heroine's Reaction, which consists of going on in spite of her fear, is rewarded by the meeting with the "very, very old woman, who could not keep her head from shaking" in the cellar. It is this Very, Very Old Woman who executes the Fourteenth Function, the Donation Function, by telling her the truth about the Robber Bridegroom. The contrast between the Fairy Godmother and the Very, Very Old Woman is quite striking. The Fairy Godmother seeks to reassure the Heroine that everything will be fine, if the Heroine follows a set of instructions promptly. The Very, Very Old Woman exists only to tell the truth about the Robber Bridegroom; there is little that is reassuring about her. At this point, the old woman leads the Heroine behind "a large cask", which hides her from view. This act represents the Fifteenth Function, Spatial Transference.

16–18. Struggle

Characters: The Reluctant Heroine; the Villain/Murderous False Hero; the Information Donor; the Accidental Helper
Setting: The Lonely House of the Villain/Murderous False Hero; the Hiding Place behind the Cask

When the Godless Crew returns, they bring another young girl with them. This young girl is the Accidental Helper. She will assist the Heroine in two ways. The first way she helps the Heroine is by being

killed. This wanton act of murder of the Accidental Helper proves beyond all doubt the evil nature of her betrothed. After the murder of the young girl, the struggle ensues between the Heroine and the Godless Crew. Fearing imminent discovery, the Heroine must remain absolutely quiet. Once again, this struggle does not involve actual physical contact. The Godless Crew at no point recognizes that the Heroine is in their den. The Branding Function is carried out on the murdered young girl, when her finger is cut off by one of the Godless Crew who wants to take possession of the gold ring she is wearing. When the ring falls behind the cask, the Heroine is in mortal peril of her life. But the villains are distracted by the Very, Very Old Woman and are eventually fed a sleeping draught with their wine, which causes them to fall asleep. As a result, the Heroine survives the Struggle. This represents the Eighteenth Function of Victory. The second way in which the Young Girl helps is by donating her severed finger to the Heroine. In the midst of the Struggle, the Heroine may be Branded. The severed finger of the Accidental Helper thereby becomes an Aristotelian Sign that the Heroine will use in the Recognition scene to prove the guilt of the Robber Bridegroom. The uncanny nature of the severed finger in *The Robber Bridegroom* contrasts markedly with the glass slipper in *Cinderella*.

19. The Pivotal Nineteenth Function: The Uncovering of the Crime

Characters: The Reluctant Heroine; the Villain/Murderous False Hero; the Information Donor
Setting: The Lonely House of the Villain/Murderous False Hero

By coming out from behind the cask, the Heroine can start on her journey home; her obligation to marry the Robber Bridegroom has been dissolved. As Figure 5.4 shows, this is the Pivotal Nineteenth Function of "Uncovering the Crime". In each of the two plot genotypes that we have examined, the Nineteenth Plot Function is pivotal, representing the peak of the narrative. At this point, in *Cinderella*, the Heroine's desire is satisfied; in *The Robber Bridegroom*, the crime is definitively uncovered. This crime is the one indicated in the marked Initial Situation: the knowledge that the Reluctant Bride's prospective husband is a murderer. However, this knowledge

may also be related to the Pivotal Eighth Function itself. In this fairy tale, the Reluctant Bride recognizes that if her prospective husband is a murderer, the strewing of ashes along the path was designed to trick her into losing her way back home forever.

Struggle	*Cinderella*	*The Robber Bridegroom*
The Pivotal Nineteenth Function	Liquidation of Lack	Uncovering of the Crime

Figure 5.4 Marriage vs. Survival: The choice of the Pivotal Nineteenth Plot Function

20–22. Return

Characters: The Reluctant Heroine; the Villain/Murderous False Hero; the Information Donor
Setting: The Lonely House of the Villain/Murderous False Hero; the Road; the Home of the Reluctant Heroine

In order to return home, the Heroine must step over the sleeping bodies of the Godless Crew. In this story, the Godless Crew remains asleep; they do not pursue her. As a result, the Pursuit and Rescue Functions are absent. When the Heroine and the Very, Very Old Woman make it back to the forest, the ashes have scattered, but the peas and lentils have sprouted. (This contrasts sharply with the pattern in *Cinderella*. At this point, the magic has been dissolved and Cinderella runs home, unaided. In *The Robber Bridegroom*, it is the Heroine's decidedly non-magical precautions that help her to elude the Robber Bridegroom's attempted Entrapment.)

23–31. Difficult Task

Characters: The Father; the Reluctant Heroine; the Villain/Murderous False Hero; the Information Donor; the Accidental Helper
Setting: The Home of the Reluctant Heroine

The Heroine and the Very, Very Old Woman arrive home safely in the early morning, executing an Anonymous Arrival: neither the Robber Bridegroom nor the Father has any idea yet that the Heroine

no longer intends to get married. At this point, then, the Heroine reveals to her Father the real state of affairs. Since her betrothed is now known to be a murderer, he is making Unfounded Claims to the hand of the miller's daughter. The preparations for the wedding proceed nonetheless in order that the murderer may be exposed at a public gathering.

At the wedding, the Difficult Task is to avoid marriage with the Robber Bridegroom by revealing his truly wicked identity. The means by which this task is executed is by telling a tale. Interestingly, it is the Robber Bridegroom who encourages his prospective bride to participate, even in the face of her apparent reluctance. The Solution to the Difficult Task is the true story of the Robber Bridegroom. At each stage in the telling, the Robber Bridegroom tries to resist by insisting that the tale being told by the Reluctant Bride is only a dream. The proof that the story is not a dream is the severed finger of the Accidental Helper that the Reluctant Heroine produces from her pocket. By showing the severed finger to the assembled guests, the Heroine carries out the function of Recognition. By trying to escape, the Robber Bridegroom is Exposed. The final function is that of Punishment, when the Godless Crew is sentenced to death. In this fairy tale, there is neither a Transfiguration nor a Marriage Function. Figure 5.5 illustrates the 29-function plot genotype of *The Robber Bridegroom*; Figure 5.6 outlines the Cast of Characters and their participant roles. Figure 5.7 offers the general plot genotype for this tale of horror; Figure 5.8 outlines the Cast of Characters.

0. Marked Initial Situation:

Before the story begins, the Robber Bridegroom has killed a number of young women.

Preparation

1. Arrival: The Robber Bridegroom leaves his home in the darkest part of the forest and arrives at the home of the Reluctant Heroine.
2. Requesting: The Father requests the Reluctant Heroine to be betrothed to the Robber Bridegroom.
3. Violation: The Reluctant Bride is reluctant to comply with her Father's wishes.

Figure 5.5 The 29-function plot genotype of *The Robber Bridegroom*

A Set of Reciprocal-Retrospective Fourth and Fifth Functions in The Robber Bridegroom

4. Spying: The Robber Bridegroom asks why the Reluctant Bride has not yet visited him	4. Warning: The Reluctant Bride feels a strange feeling of dread about the Robber Bridegroom
5. Delivery: The Reluctant Bride replies that she does not know where the Robber Bridegroom lives	5. Ignoring: The Reluctant Bride does not do anything about this strange feeling

6. Trickery: The Robber Bridegroom invites the Reluctant Bride to visit him in his house in the woods.
7. Complicity: The Reluctant Bride agrees to visit the Robber Bridegroom.

Complication: The Pivotal Eighth Function of Entrapment

8. The Pivotal Eighth Function of Entrapment: The Robber Bridegroom scatters ashes that will soon blow away along the pathway to his home in the woods.
9. Mediation: The Reluctant Bride has a strong sense of fear about what she is about to do.
10. Counteraction: The Reluctant Bride scatters peas and lentils along the pathway as she goes.
11. Arrival: The Reluctant Bride walks all day until she reaches the home of the Robber Bridegroom.

Donor Function I

12. Information Test: The Reluctant Bride hears the voice of the Little Bird urging her to turn back.
13. Heroine's Reaction: The Reluctant Bride goes on.
14. Receipt of Important Information: The Reluctant Bride hears the words of the Little Bird's song telling her not to linger in this "murderer's lair".

Donor Function II

12. Information Test: The Reluctant Bride encounters the Very, Very Old Woman.
13. Heroine's Reaction: The Reluctant Bride goes on.
14. Receipt of Important Information about the Past: The Reluctant Bride is told that the Robber Bridegroom is a murderer who will cook and eat her unless she escapes.

Figure 5.5 (Continued)

Struggle

15. Spatial Transference: The Very, Very Old Woman leads the Reluctant Bridegroom behind a cask.
16. Struggle: The Godless Crew arrives with a Young Woman, who dies after drinking some wine.
17. Branding: The Young Woman is dismembered, and her Ring falls behind the cask.
18. Victory: The Godless Crew falls asleep, without discovering the Reluctant Bride.

The Pivotal Nineteenth Function of Uncovering the Crime

19. The Very, Very Old Woman and the Reluctant Bride come out from behind the cask.

Return

20. Return: The Reluctant Bride and the Very, Very Old Woman leave the home of the Robber Bridegroom: They discover that the ashes have all scattered away but that the peas and lentils have sprouted.
21. Pursuit.
22. Rescue.

There is no Pursuit or Rescue in this version of the fairy tale.

Difficult Task

23. Anonymous Arrival: At dawn, the Reluctant Bride arrives back at the home of her Father.
24. Unfounded Claims: The Robber Bridegroom arrives at the Wedding Ceremony to claim his Bride.
25. Difficult Task: The Reluctant Bride must avoid marriage with the Robber Bridegroom: The Robber Bridegroom asks the Reluctant Bride to tell a story.
26. Solution: The Reluctant Bride avoids marriage by telling the Story of the Robber Bridegroom himself.
27. Recognition: The Reluctant Bride takes the Ring of the Dead Young Woman from her pocket.
28. Exposure: Turning deathly pale, the Robber Bridegroom tries in vain to escape.
29. Punishment: The Godless Crew is sentenced to death.

Figure 5.5 (Continued)

1. The Father	Who abdicates his responsibilities as a Father by giving away the Reluctant Bride to the Robber Bridegroom
2. The Reluctant Heroine	Who unwillingly departs for the lonely house in the woods, reacts to the information donor and survives at the end
3. The Reluctant Heroine	Who attempts to warn herself about an upcoming danger
4. The Robber Bridegroom	who dispatches the Heroine by setting a trap for her
5. The Bird and the Very, Very Old Woman	Who tell the Heroine about something bad that has happened in the past
6. The Murdered Young Woman	Who saves the Heroine by accident, dying as a result
7. The Robber Bridegroom, with the support of his Godless Crew	Who attempts to marry and subsequently kill the Heroine

Figure 5.6 The cast of characters in *The Robber Bridegroom*

Initial Situation:

Before the story begins, the Villain commits a crime.

Preparation

1. Arrival: The Murderous False Hero leaves home, arriving at the home of the Reluctant Heroine.
2. Requesting: The Reluctant Heroine is requested to do something.
3. Violation: The Heroine is reluctant or finds it difficult to do this thing.
4. Warning: The Advisor attempts to warn the Heroine about an impending danger.
5. Ignoring: The Heroine Ignores the advisor's information.
6. Trickery: The Murderous False Hero undertakes some form of trickery or causes unexpected difficulty.
7. Complicity: The Heroine submits to the unexpected difficulty.

Complication: Entrapment

8. The Pivotal Eighth Function of Villainy or Entrapment: The Heroine falls into a trap constructed by the Murderous False Hero.
9. Mediation: The Heroine begins to grow suspicious of the situation in which she has found herself.
10. Counteraction: The Heroine takes some form of preventative Counteraction.

Figure 5.7 The sequence of functions in the 29-function plot genotype

11. Arrival: The Heroine arrives somewhere dreadful.
12. Test: The Heroine is tested by the Information Donor.
13. Reaction: The Heroine reacts to the Information Donor.
14. Receipt of Important Information about the Past: The Heroine acquires important information about the past.
15. Spatial Transference: The Heroine is transferred to a safe location where she discovers the truth about the situation in which she has found herself.
16. Struggle: The Heroine and the Murderous False Hero come into close contact.
17. Branding: The Heroine watches in fear while the Accidental Helper is Branded.
18. Victory: The Murderous False Hero is thwarted.
19. Uncovering of the Crime: The villainous crime is uncovered.

Return

20. Return: The Heroine returns.
21. Pursuit: The Heroine is pursued.
22. Rescue: The Heroine is rescued from the Pursuit.

Difficult Task

23. Anonymous Arrival: Unrecognized, the Heroine returns home.
24. Unfounded Claims: The Murderous False Hero presents Unfounded Claims.
25. Difficult Task: A Difficult Task is proposed to the Heroine.
26. Solution: The Heroine solves the task.
27. Recognition: The Heroine is recognized.
28. Exposure: The Murderous False Hero is exposed.
29. Punishment: The Murderous False Hero is punished.

Figure 5.7 (Continued)

1. The Father	Who abdicates his responsibilities as a Father
2. The Reluctant Heroine	Who unwillingly departs on a search, reacts to the information donor and survives at the end
3. The Good Advisor	Who attempts to warn the hero about an upcoming danger
4. The Bad Dispatcher/ Murderous False Hero	Who dispatches the Heroine by setting a trap for her
5. The Information Donor	Who tells the Hero about something bad that has happened in the past
6. The Accidental Helper	Who saves the Heroine by accident, sometimes dying as a result
7. The Murderous False Hero	Who attempts to kill the Heroine

Figure 5.8 The cast of characters in the 29-function plot genotype

6
The Robber Bridegroom Genotype in *Wrong Turn* (2003)

Rob Schneider's *Wrong Turn* (2003) offers a classic instance of a screenplay that uses the *Robber Bridegroom* plot genotype. The plot genotype is worth studying because other horror films, including *Severance* (2006) and *Hostel* (2006), are organized in very similar ways. There is also a long history of cannibal movies that share this plot genotype.

0. The initially marked situation

Wrong Turn begins with Two Mountaineers, a young man and woman, climbing in the immense woods of West Virginia. The young man reaches the top but is suddenly attacked from behind. The young woman falls, landing hard on the rocks below, from where she is carried away. As the credits roll, the audience is bombarded with a series of eerie images that detail what is to come: there have been a series of murders carried out by a group of three cannibalistic Mountain Men, horribly disfigured by years of systematic inbreeding. In this way, the movie provides both an initially marked situation, which is figured in the newspaper headlines and a marked Zero Function, figured in the killing of the Two Mountaineers.

Chris' Journey

1–3. Preparation

Characters: Mr Keller; Chris; Hysterical Trucker; Gas Station Attendant

Setting: The Highway to Phoenix, Arizona; the Shortcut

When the credits finish, the audience sees Chris Flynn on his way to a job interview with Mr Keller, the manager of a company in Phoenix, Arizona. Chris' trip executes the First Function of Departure from home.

Quite soon, Chris runs into a completely blocked highway. He therefore gets out of his car to see what the trouble is. A Hysterical Trucker informs Chris that there has been a chemical spill on the road, and that he ought to "get back in his car and comb his hair about a hundred times". The Request is strangely worded, but nevertheless Chris has been told not to do anything, but simply to wait for the traffic to clear. Being short on time, however, Chris performs a U-turn, flouting the Trucker's Request.

He then stops at a garage where he asks the Garage Attendant whether there is an alternative route. The Garage Attendant is reluctant to cooperate, but Chris spies a road map that appears to show a Shortcut named Bear Mountain Road. In this way, Chris carries out both the functions of Reconnaissance and Delivery himself. This is significant because in spite of his disheveled appearance, the role of the Garage Attendant is actually that of Advisor. Having said goodbye with the words "take care", Chris is walking away from the garage when the Garage Attendant mumbles, "You're the one's gonna need to take care". These words execute the function of Warning; the fact that Chris does not hear these words obviously helps him to Ignore them. Figure 6.1 illustrates the Fourth and Fifth Functions in Wrong Turn.

4. Reconnaissance: Chris asks whether there is a Shortcut via Bear Mountain Road	4. Warning: After Chris says goodbye with the words "Take care", the Garage Attendant mumbles, "You're the one's gonna need to take care"
5. Delivery: The Garage Attendant mumbles, "if you say so" in response to Chris	5. Ignoring: Chris fails to hear the words of the Garage Attendant

Figure 6.1 A set of Reciprocal-Retrospective Fourth and Fifth Functions in *Wrong Turn*

While fumbling with a CD system that appears inexplicably to be acting up, Chris becomes distracted by a large dead animal along

the side of the road and, in consequence, crashes his car into an SUV driven by a woman named Jessie, who is out on a camping trip with four of her friends – Evan, Francine, Carly and Scott. As Jessie and Chris compare notes, they discover that the road has been sabotaged with barbed wire. In this way, the functions of Trickery (the barbed wire, placed here by the Mountain Men) and Complicity (the car tyres, punctured as a result of the six Young People being foolish enough to take this particular Shortcut) are executed.

The Journey of Jessie, Evan, Francine, Carly and Scott

1–3. Preparation

Characters: Their Parents; Jessie, Evan, Francine, Carly and Scott
Setting: The Highway to Phoenix, Arizona; the Shortcut

When Chris meets up with the group of five Young People, symmetry is recreated in terms of male–female dynamics. As Chris' late-arriving Composite Heroes, Evan, Francine, Carly, Scott and Jessie execute only the First Function of Departure and the Sixth and Seventh Functions of Trickery and Complicity. Later Chris learns that Jessie has recently been dumped by her boyfriend: this is her camping trip. In this way, the plot prepares the audience for the close cooperation that develops between Chris and Jessie, the most attractive, brave and disciplined of the three couples.

4.1 The Truncated Preparation Sequence for Jessie and the Others in Wrong Turn

1. Departure: Jessie, Evan, Francine, Carly and Scott decide to go on a camping trip, after Jessie's boyfriend dumps her.
6. Trickery: The Mountain Men lay a barbed wire trap across the road.
7. Complicity: The SUV containing Jessie, Evan, Francine, Carly and Scott has its tyres punctured by the barbed wire.

Composite Heroes are a regular device in horror movies. Composite Heroes tend to execute the same functions, but at key points in the story one or other may be killed by the Murderous False Hero. A

screenwriter will therefore strive to create a set of meaningful differences in terms of basic character attributes in order to determine who will survive and who won't.

Probably the most important criterion for making this assessment is the ability of the couple to refrain from sexual activity. Francine and Evan are evident failures on this score, not only because they do indulge, but also because their sexual play consists only of fellatio (rather than reproductive intercourse). But Francine and Evan also score low on other measures too: they lie to each other over the issue of chocolate bars; they smoke drugs; they rifle through other people's stuff without permission; they blame Chris for an accident that is not truly his fault; they are lazy, which is the main reason they volunteer to stay behind; and they are physically weak.

Carly and Scott are significantly better: they are kind and considerate to others. They are loyal to each other; they are intelligent; and they are cooperative. However, they have noticeable weaknesses: they are city dwellers, unused to the harsher environment of the woods; they are somewhat physically weak and unfit; they lack medical knowledge; and they scare easily. Carly is sometimes hysterical; she lacks elementary common sense by speaking too loudly and relies too much on official sources of help, such as search-and-rescue teams. Scott is too book-wise. He sometimes hits on the right idea, but only because he reads a lot and has watched enough movies to make intuitively correct inferences.

Chris and Jessie are the most likely to survive. Chris is polite and courteous, but does not tolerate fools easily. He has strong medical skills, which allow him to administer first aid. He has some knowledge of wildlife because of his medical training. He is independent and able to form judgments of his own. He is quick in drawing accurate inferences about unknown situations and suspicious activity. He is physically strong. Jessie is a very attractive, resourceful woman. She is quick to assign Chris to carry heavy equipment. Chris and Jessie also take charge and sort out a plan of action to get the group out of the woods quickly. By the end of the movie, it is clear that Chris and Jessie are attracted to one another; but since this is a survival narrative, they do not consummate this desire, even though they do sleep next to each other under the waterfall in the woods.

8–10. Complication: Villainy/Entrapment

Characters: Chris, Jessie, Evan, Francine, Carly, Scott; the Mountain Men
Setting: Bear Mountain Road

Francine and Evan alone execute the Entrapment Function by agreeing to stay to watch the cars. This decision leads directly to their deaths at the hands of the Mountain Men.

In the meantime, Chris, Jessie, Carly and Scott, now deeply suspicious, try to find a phone. Their suspicion executes the Mediation Function, and their decision to find a phone represents Counteraction.

11–15. Donation

Characters: Chris, Jessie, Scott, Carly; the Cabin in the Woods
Setting: Bear Mountain Road; the Cabin in the Woods

Arrival is executed when the Four Young People reach the Mountain Men's weird Cabin in the Woods. Despite its ominous, unwelcoming appearance, the Cabin contains important information about the past. In this sense, it is the Cabin itself that is the Information Donor. It offers numerous clues to the secret of what is going on that the Young People must properly decipher. By choosing to go inside, despite their reluctance, the Four Young People properly execute the Reaction Function. There they discover the truth: there are Mountain Men who eat human flesh living here.

16–18. Struggle

Characters: Chris, Jessie, Scott, Carly; the Mountain Men; Francine's dead body
Setting: The Cabin in the Woods; the Hiding Place underneath the Bed

During the Struggle, the four remaining Young People will come in close contact with the Murderous False Heroes. While the Young People are still inside the weird Cabin, the Mountain Men return and the teenagers hastily seek a hiding place under the bed. When the Mountain Men enter the Cabin, they unceremoniously drop Francine's dead body onto the table. This represents a form of Branding. The

four wait in terrified silence until the three Mountain Men have fallen asleep before they try to exit the Cabin. In order to open the door quietly, Chris is forced to place his hand on the springs of the door, which cuts him. This is also a form of Branding. Victory is achieved when the Mountain Men remain asleep, allowing a safe exit from the Cabin.

19. The Pivotal Nineteenth Function: The Uncovering of the Crime

Characters: Chris, Jessie, Scott, Carly; the Mountain Men; Evan's dead body
Setting: The Cabin in the Woods; outside the Cabin

After the Four Young People dash from the Cabin, Chris opens the door of the Mountain Men's truck – only to discover the dead body of Evan. In effect, the discovery of Evan also serves as a form of Branding. Once the Four Young People have exited the Cabin, and the Mountain Men awake, the Pivotal Nineteenth Function of Uncovering the Crime is executed.

20–22. Return

Characters: Chris, Jessie, Scott, Carly; the Mountain Men
Setting: The Cabin in the Woods; outside the Cabin

Although *The Robber Bridegroom* omits the Return Sequence, it is a staple of the horror movies based on this plot genotype. In many ways, the Return-Pursuit-Escape in *Wrong Turn* forms the core of the narrative. The Journey executed is one that runs from the door of the Cabin in the Woods to the shelter behind the waterfall where Chris and Jessie finally rest for the night. In between, there is the significant landmark of the radio tower, which is burned out by the Mountain Men, but where the Young People succeed in making contact with the local police. The Return Sequence witnesses two significant deaths: the first is Scott, who is killed running decoy for the three others; the second is Scott's girlfriend Carly, who is killed among the high tree tops after the Young People try to escape the burning radio tower. It is during the Return Sequence that the Young People inflict the first serious injury on the Mountain Men, when Chris and Jessie manage to knock one of them out of the trees. As a result of this injury, the

two remaining Young People are able to elude the Pursuers and make it to the safety of the waterfall, where they sleep for the night.

23–31. Difficult Task

Characters: Chris and Jessie; the Mountain Men; the Police Officer
Setting: The Cabin in the Woods; the Road; the Gas Station.

In the morning, Chris and Jessie find a road and spot a police jeep coming toward them. But the Mountain Men see them too and start to fire arrows at them. As he tries to elude the arrows, Chris falls down the side of the hill, while Jessie is taken aboard the truck of the Mountain Men. It appears that she is about to be raped or murdered. As Chris starts to talk to the Police Officer, one of the Mountain Men fires another arrow, killing the officer instantly. Although the Mountain Men search for Chris, he eludes them by hiding beneath the truck; and they decide to return without him.

By hitching a ride by holding onto the bottom of the truck, Chris arrives back at the Mountain Men's Cabin undetected. This executes the Anonymous Arrival Function. Jessie's screams alert Chris to the fact that his friend is still alive. Rescuing Jessie from the weird Cabin of the Mountain Men thus forms the Difficult Task.

By first setting fire to the Cabin and then crashing the police jeep through the front door, Chris manages to take the Mountain Men by surprise. He then wages a final momentous struggle against them; and, with Jessie's active help, he finally triumphs over the Murderous False Heroes. The rescue of Jessie, together with the apparent deaths of the Mountain Men, executes the Solution Function.

In a darkly humorous denouement, Chris goes back to the garage and rips down the map that indicates the Shortcut. The Garage Attendant's shocked look of surprise shows that he remembers Chris from the previous day. This executes the Recognition Function. When the police arrive to investigate, the Exposure Function is executed. However, a twist ending is added in which the police are attacked from behind. It appears that the Mountain Men have survived. In this sense, there is no Punishment Function, unless this is taken to mean the Punishment of the Investigating Policeman at the end, who perishes as a result of his investigation of this crime spree. Figure 6.2 illustrates the 29-function plot genotype for Wrong Turn; Figure 6.3 outlines the Cast of Characters.

Initial Situation

0. Marked Zero Function: Two Young Mountaineers are killed by the Mountain Men

The Movie Credits roll, reprising the Marked Initial Situation: Before the story begins, the Murderous Mountain Men have killed many Young People. They are genetically deformed products of inbreeding and possess enormous strength

The Journey of Chris Flynn

Preparation

1. Departure: Chris Flynn leaves home for a job interview with Mr Keller – but encounters a blocked road.
2. Requesting: A Truck Driver tells Chris that he should stay in his car until the road is cleared.
3. Violation: Chris doubles back to find a Shortcut to make his interview on time.

A Set of Reciprocal-Retrospective Fourth and Fifth Functions

4. Reconnaissance: Chris asks whether there is a Shortcut via Bear Mountain Road	4. Warning: After Chris says goodbye with the words "Take care", the Garage Attendant mumbles, "You're the one's gonna need to take care"
5. Delivery: The Garage Attendant mumbles, "if you say so" in response to Chris	5. Ignoring: Chris fails to hear the words of the Garage Attendant

6. Trickery: The Mountain Men have booby-trapped the main road through the woods.
7. Complicity: Chris, distracted by his CD player and the dead animal on the road, crashes his car into the van of the other Young People.

The Journey of Jessie, Scott, Carly, Evan and Francine

Preparation

1. Departure: Jessie leaves home, after breaking up with her boyfriend, with her friends Evan and Francine, Scott and Carly.
6. Trickery: The Mountain Men have booby-trapped the main road through the woods.
7. Complicity: Jessie and the others crash their SUV because of the booby-traps.

Figure 6.2 The 29-function plot genotype of *Wrong Turn*

Complication

8. The Pivotal Eighth Function of Entrapment: Evan and Francine elect to stay with the SUV and are subsequently murdered.
9. Mediation: Chris, Jessie, Carly and Scott start to grow suspicious about what is going on.
10. Counteraction: Chris, Jessie, Carly and Scott decide to find a phone to get help.
11. Arrival: Chris, Jessie, Carly and Scott arrive at the weird Cabin of the Mountain Men.

Information Donation

12. Test: Chris, Jessie, Carly and Scott holler out "Hello!" outside the Mountain Men's Cabin, but there is no answer from inside.
13. Reaction: They decide to enter the Cabin to check whether there is a phone there.
14. Receipt of Important Information: They discover the truth about the Mountain Men when they realize that these creatures are human cannibals.

Struggle

15. Spatial Transference: As the Mountain Men return, the Young People hide under the bed.
16. Struggle: The Mountain Men enter the Cabin.
17. Branding: The body of Francine is dumped on the table.
18. Victory: The Mountain Men fall asleep.
19. The Pivotal Nineteenth Function of Uncovering the Crime: Chris, Jessie, Scott and Carly come out from under the bed and flee the Cabin.

Return

20. Return: Chris and the others flee the Cabin of the Mountain Men.
21. Pursuit: The Mountain Men pursue them, eventually killing both Scott and Carly.
22. Rescue: Chris and Jessie spend the night together under the waterfall.

Difficult Task

23. Anonymous Arrival: The next morning Jessie is captured after a Police Officer is killed and his police vehicle taken; and Chris arrives at the Cabin of the Mountain Men, hanging onto the underside of the police vehicle.

Figure 6.2 (Continued)

24. Unfounded Claims: The Mountain Men tie Jessie up, in preparation for raping or killing her.
25. Difficult Task: Chris realizes that Jessie is still alive and must be rescued.
26. Solution: Chris sets a fire and drives the police vehicle through the Cabin door. With Jessie's help, Chris defeats the Murderous False Heroes.
27. Recognition: Battered and bruised, but still alive, Chris is recognized by the Garage Attendant.
28. Exposure: The Police arrive at the Cabin of the Mountain Men.
29. Punishment: An Investigating Policeman is killed – the Murderous False Heroes should all be dead but it appears that they are not!

The failure to capture the Murderous False Heroes at the end returns the plot genotype to the marked Initial Situation. The possibility for a sequel is thus opened up.

Figure 6.2 (Continued)

1. The Father	The Parents of Chris Flynn and the Other Young People; Mr Keller
2. The Reluctant Heroes	Chris and Jessie + Scott, Carly, Evan and Francine
3. The Good Advisor	The Hysterical Trucker; the Garage Attendant
4. The Bad Dispatcher	The Mountain Men
5. The Information Donor	The Cabin in the Woods, with its Grisly Secret of Human Flesh
6. The Accidental Helpers	Evan; Francine; Scott; Carly; the Police Officer
7. The Murderous False Hero	The Mountain Men

Figure 6.3 The cast of characters in *Wrong Turn*

7
The Frog Prince Genotype

> Leslie Kreiner Wilson: Karol Kelley has argued that *Pretty Woman* is a deliberate retelling of the *Cinderella* story and that Vivian is a weak and helpless *Cinderella*.
> Garry Marshall: Actually, I was thinking more of *Pygmalion*, the fish out of water, as the frame.[1]

In recent years, the idea that *Pretty Woman* (1990), Garry Marshall's early 1990s romantic comedy, is a *Cinderella* story has become quite widespread. What is more, there are references to the *Cinderella* plot of *Pretty Woman* in such scholarly publications as the *Greenwood Encyclopedia of Folk and Fairy Tales*.[2] The basis for this belief seems to be that the film offers a "rags-to-riches" narrative about a young woman. Interestingly, however, there is one person who doesn't entirely agree with this statement – the director of *Pretty Woman* himself, Garry Marshall. Instead, Marshall offers the parallel with George Bernard Shaw's *Pygmalion*.

Who is right?

If *Pretty Woman* really used the *Cinderella* plot genotype, what would we expect to see? The answer is: quite a few things that we don't. For example, where is the remarriage of Cinderella's Father? Where are the Stepmother and the two Ugly Stepsisters? Where is the coach and horses? Where is the glass slipper? Of course, there most certainly is a Transfiguration in *Pretty Woman*, and at a pinch there is a Prince; but that is about all. The parallels do not go very far. The reason that these parallels do not go very far is that Garry Marshall is right. *Pretty Woman* does not use the *Cinderella* genotype. Instead, *Pretty Woman* has much more in common with *Pygmalion* and *My Fair Lady* than it does with Charles Perrault's most famous fairy tale.

But if *Pretty Woman* doesn't use the *Cinderella* plot genotype, which one does it use? What other plot genotypes offer a take on the rags-to-riches story of a beautiful young woman?

The answer is: *The Frog Prince*.

A functional analysis of The Frog Prince

The Frog Prince begins with a marked Initial Situation: before the fairy tale begins, something bad has already taken place. In *The Frog Prince*, the Initial Situation is a function: the Wicked Fairy has turned the Prince into a Frog by casting a spell on him that only a Princess can break. At the Pivotal Nineteenth Function, the Frog Prince will be turned back into his original human form. The spell of enchantment that keeps the Prince in the form of a Frog is a function, since it requires a function, the Pivotal Nineteenth Function, to undo it.

0. The Initial Situation is a function

The Frog Prince presents us with our first example of a fairy tale in which the Initial Situation contains a function. Here, the function is that of Enchantment: a Wicked Fairy turns the Prince into a Frog. As the Prince later tells the Princess, he has been "enchanted by a spiteful fairy, who had changed him into a Frog; and that he had been fated so to abide till some Princess should take him out of the spring, and let him eat from her plate, and sleep upon her bed for three nights". The Enchantment Function will be overturned by the Pivotal Nineteenth Function, the Uncovering of the Crime or Disenchantment Function, which occurs as the culmination of the Struggle sequence.

1–7. Preparation

Characters: The King; the Reluctant Princess; the Frog Prince
Setting: The Wood

Departure occurs when the Princess, a Reluctant Heroine, goes out to "take a walk by herself in a wood". By leaving home temporarily, the Princess opens herself up to the possibility of adventure. At the Pivotal Eighth Function, the Princess will perform a small act of Villainy that will prove momentous for the story's outcome.

Second and Third Functions: Forbidding and Violation

By throwing the Golden Ball too far up in the air, the Princess is violating the injunction to take care of her possessions. The injunction is nowhere stated, but it is a reasonable inference. As a direct result, the Golden Ball is temporarily lost in the lake. The injunction and loss together represent Forbidding and Violation.

Fourth and Fifth Functions: Delivery/Reconnaissance

In *The Frog Prince* the character who occupies the third position in the Cast of Characters is not actually a Villain, even though temporarily he appears to be one. Instead, he is a good creature who only seems to be bad. Delivery is executed when the Reluctant Princess exclaims out loud, offering information to the Frog Prince before the latter requests it. By exclaiming out loud, Delivery is executed before Reconnaissance.

Functional Inversion is important since it marks the distinction between bad characters who pretend to be good and good characters who appear to be bad. This exchange is different from fairy tales that involve real Villains. Here, all that the Frog needs to do is to overhear the Reluctant Princess exclaiming: "Alas! if I could only get my ball again, I would give all my fine clothes and jewels, and everything that I have in the world." As Figure 7.1 illustrates, the Functional Inversion of Delivery-Reconnaissance is an indication that the Frog Prince is not actually a Villain.

	Cinderella	***The Frog Prince***
Fourth Function	Reconnaissance	Delivery
Fifth Function	Delivery	Reconnaissance

Figure 7.1 The order of the Fourth and Fifth Functions in *Cinderella* and *The Frog Prince*

Sixth and Seventh Functions: Bargain/Agreement vs. Complicity/Trickery

The Frog Prince is Bargaining to win his life back again as a Prince. For this reason, he says to the Reluctant Princess: "I want not your pearls, and jewels, and fine clothes; but if you will love me, and let

me live with you and eat from off your golden plate, and sleep upon your bed, I will bring you your ball again."

The Seventh Function may be identified as Agreement: "What nonsense", thought the Princess, "this silly Frog is talking! He can never even get out of the spring to visit me, though he may be able to get my ball for me, and therefore I will tell him he shall have what he asks". So she said to the Frog, "Well, if you will bring me my ball, I will do all you ask".

From the point of view of the Frog Prince, the Sixth and Seventh Functions are Bargain and Agreement. From the point of view of the Reluctant Princess, however, the functions are Trickery and Complicity. Nonetheless, in spite of the Trickery, an obligation has been created, which is why the Frog Prince decides to follow her back to the Palace and why in the end the Reluctant Heroine allows him to sleep beside her. As Figure 7.2 shows, these functions are an example of a pair of Reciprocal-Retrospective Functions.

6. Bargain: The Frog Prince asks the Reluctant Princess to grant his request, if he retrieves the ball for her	6. Trickery: The Reluctant Princess asks for her ball back but does not truly intend to help the Frog Prince
7. Agreement: The Reluctant Princess accepts, but insincerely	7. Complicity: The Frog Prince decides to retrieve the ball, oblivious of the deception

Figure 7.2 Two heroic perspectives on the Sixth and Seventh Functions in *The Frog Prince*

As Propp suggests, in the major 31-function plot genotype, the Sixth and Seventh Functions involve a Villain attempting to deceive the Heroine in order to take possession of her or her belongings. In *The Frog Prince*, however, the Frog Prince restores something to the Heroine that she has lost. This is a major difference. Among other things, it is a sign that the Frog Prince is not a Villain, even though he occupies the third position in the Cast of Characters. This is illustrated in Figure 7.3.

8–10. Complication: Lack + Entrapment

Characters: The Reluctant Princess; the Frog Prince
Setting: The Wood

	The Frog Prince	***Cinderella***
Sixth Function	The Reluctant Princess accepts the bargain with the Frog Prince	Cinderella accepts the verdict of her Stepsister about her unworthiness to attend the Ball
Seventh Function	The Reluctant Princess gets the Golden Ball back	Cinderella loses the opportunity to go to the Ball

Figure 7.3 The Heroine's choice in the Sixth and Seventh Plot Functions

In *the Frog Prince*, there is both a Heroine and a Hero, even though at fairy tale's beginning we do not recognize the Frog Prince as a Hero. This fairy tale thus presents us with a third major type of Pivotal Eighth Function: this is one that involves the combination of a Lack for the Hero and an Entrapment for the Heroine. These three options are presented in Figures 7.4 and 7.5, respectively.

Complication	*Cinderella*	*The Robber Bridegroom*
Eighth Function	Lack	Entrapment

Figure 7.4 Two options for the Pivotal Eighth Function . . .

The Frog Prince		
Complication	The Frog Prince	The Princess
Eighth Function	Lack	Villainy or Entrapment

Figure 7.5 . . . and a third one

The Frog Prince requires the reader to trace out two plot pathways, that of the Reluctant Princess (the Heroine) and that of the Frog Prince (the Hero). Propp did not consider the possibility that there might be fairy tales with two Heroes, but this is a genuine option.[3]

Importantly, these two Heroes do not act in unison but rather pit themselves against each other during the course of the Struggle in order to discover true love. From the standpoint of the Frog Prince, the Pivotal Eighth Function represents a Lack. The Frog retrieves the

ball, but he does not receive what he desires from the Princess, since she is reluctant to fulfil her side of the bargain by taking him with her to the Palace. From the standpoint of the Princess, the Pivotal Eighth Function is Villainy or Entrapment. The Reluctant Princess deliberately tricks the Frog by making him retrieve the Golden Ball and then running away.

What makes the reading of this fairy tale complex the first time is the obscurity surrounding the true nature of this helpful, talking Frog. The first time a reader reads this fairy tale, he or she might be alarmed by the Princess's small act of Villainy but might also take comfort that the deception has ensured that the Princess has apparently escaped Entrapment by a Frog. If the reader feels sorry for the Frog, that same reader may nonetheless limit their compassion by reflecting on the fact that no genuine good would come from the Princess holding herself to the terms of the Bargain. It is only with the Pivotal Nineteenth Function of Disenchantment that the obscurity surrounding this function is cleared up, when the Frog reveals his true identity as an eligible marriage partner for the Princess. At this point, the reader may feel that he or she needs to read the fairy tale a second time.

Mediation is executed when the Frog Prince calls out to the Reluctant Princess, making public her betrayal. By running away, the Princess has dispatched the Frog Prince to the Palace. The Counteraction is the decision of the Frog Prince to follow after her. This function is executed by his Departure from the pond.

11–15. Donation

Characters: The Reluctant Princess; the Frog Prince; the King
Setting: The Wood; the Palace

The Donation is also a double function. Both the Frog Prince and the Reluctant Princess want something. The Frog Prince wants the spell cast by the Wicked Fairy to be broken. The Reluctant Princess wants to find her true love, but her future true love has taken the form of an enchanted Frog. As a result, the Princess unwittingly tests the Frog Prince by making him patiently wait for her to agree to his demands. But the Frog Prince also tests the Reluctant Princess. After all, it is she who must endure the approach of the Frog Prince in order to meet

her future true love. The Test is executed when the little voice of the Frog Prince cries out:

> Open the door, my Princess dear,
> Open the door to thy true love here!
> And mind the words that thou and I said
> By the fountain cool, in the greenwood shade.

From the point of view of the Reluctant Princess, the Test consists in opening the door to the Frog. By listening to the advice of the King, her Father, and opening the door, the Reluctant Princess reacts properly. In this way, the King functions as a Helper. The Magical Agent is in fact the Frog itself, a Prince in disguise. From the point of view of the Frog Prince, the Test consists in winning the right to enter the Palace and sleep for three nights on the pillow of the Princess. The Princess here functions as the Gift Donor to the Frog Prince. Spatial Transference is executed in the space between the front door of the Palace and the edge of the Princess's bed.

16–18. Struggle

Characters: The Reluctant Princess; the Frog Prince
Setting: The Bed of the Princess

For three consecutive nights, the Princess and the Frog Prince must sleep close to each other. Two struggles are going on. The first one is between the Princess and the Frog. The Princess has to endure the presence of the Frog in her bed for three nights in order to find her rightful husband. The second struggle is that between the Frog Prince and the Wicked Fairy. This struggle concerns the desire of the Frog Prince to reassume a human form. At the moment of Victory, there will be a Disenchantment Function, with the spell of the Wicked Fairy broken. As a result, the initial misfortune will be liquidated, and the Frog Prince will be restored to his princely human shape.

19. The Pivotal Nineteenth Function: Disenchantment/Uncovering of the Crime

Characters: The Reluctant Princess; the Frog Prince
Setting: The Palace of the Reluctant Princess

The Pivotal Nineteenth Function in *The Frog Prince* is Disenchantment or the Uncovering of the Crime of the Wicked Fairy.

20–22. Arrival, Recognition, Marriage

Characters: The Reluctant Princess; the Frog Prince; Faithful Heinrich
Setting: The Palace of the Reluctant Princess; the Road; the Palace of the Frog Prince

The Prince immediately asks the Reluctant Princess to go with him to his Father's kingdom in order to get married, so that he can love her as long as he lives, and the Reluctant Princess accepts. The Arrival is executed in "a gay coach . . . with eight beautiful horses, decked with plumes of feathers and a golden harness". Finally, Recognition is carried out by "the Prince's servant, faithful Heinrich, who had bewailed the misfortunes of his dear master during his enchantment so long and so bitterly, that his heart had well-nigh burst". In this way, *The Frog Prince* illustrates a shortened version of the final two action sequences, containing only Arrival, Marriage and Recognition, in that order. It is important to note here that like other fairy tales involving wicked fairies, there is no Exposure or Punishment. Figure 7.6 illustrates the 23-function plot genotype for The Frog Prince. In Figures 7.7 and 7.8, the Cast of Characters is offered twice, once from the point of view of the Reluctant Princess and once from the point of view of the Frog Prince.

Marked Initial Situation

0. Enchantment: The Wicked Fairy turns the Prince into a Frog.

Preparation

1. Departure: The Princess goes out into the woods.
2. Forbidding: The Princess should not lose or misplace her toys.
3. Violation: The Princess drops the Golden Ball into the pond.
4. Delivery: The Reluctant Princess cries out that she wants her Golden Ball back.
5. Reconnaissance: The Frog Prince overhears the Princess.

Figure 7.6 The 23-function plot genotype of *The Frog Prince*

6. Bargain: The Frog Prince strikes a bargain with the Princess.
7. Agreement: The Princess reluctantly and falsely agrees to the bargain.

The Double Complication, Triggered by the Doubled Pivotal Eighth Function

8. Lack: The Frog Prince desires to be restored to his human form/8. Villainy/Entrapment: The Princess wants her Ball but does not want to help the Frog Prince, so she runs away.

The Journey of the Frog Prince

8. Lack: The Frog Prince desires to be restored to his human form.
9. Mediation: The Frog Prince calls out to the Princess to fulfil her side of the bargain.
10. Counteraction: The Frog Prince leaves the pond.
11. Arrival: The Frog Prince arrives at the Palace door.
12. Test: The Princess refuses to answer the door.
13. Reaction: The Frog Prince persists in his request.
14. Donation: The Frog Prince wins the right to sleep with the Princess.

Struggle

15. Spatial Transference: The Frog Prince is transferred to the Princess's bed.
16. Struggle: The Frog Prince tries to break the spell of the Spiteful Fairy.
17. Branding: The Frog Prince and the Reluctant Princess sleep together.
18. Victory: The Frog Prince succeeds in sleeping with the Reluctant Princess for three nights.

The Journey of the Reluctant Princess

8. Trickery: The Princess tricks the Frog Prince.
9. Mediation: The Princess rebuffs the Frog Prince.
10. Counteraction: The Princess turns away without helping the Frog Prince.
11. Departure: The Princess leaves the pond.
12. Test: The Princess hears the knock at the Palace door.
13. Reaction: The Princess opens the door.
14. Receipt: The Princess accepts the Frog for three nights in her bed.

Struggle

15. Spatial Transference: The Princess goes to bed.
16. Struggle: The Frog joins the Princess in bed.

Figure 7.6 (Continued)

17. Branding: The Princess sleeps with the Frog.
18. Victory: The Princess endures three nights in bed with the Frog.

The Double Pivotal Nineteenth Function

19. Liquidation of Lack: The Frog Prince's desire to become human once again is fulfilled/19. Disenchantment/Uncovering of the Crime: The Princess witnesses the breaking of the Wicked Spell cast by the Wicked Fairy.

Difficult Task

20. Arrival: The Prince and the Princess arrive in his Father's kingdom.
21. Recognition: Faithful Heinrich recognizes the Prince.
22. Marriage: The Frog Prince and the Reluctant Princess marry and ascend the throne.

Figure 7.6 (Continued)

1. The King and Queen	Who absent themselves for a time
2. The Reluctant Princess	Who reacts to the Frog and weds the Prince at the end
3. The Frog	Who struggles with the Reluctant Princess
4. The Reluctant Princess	Who dispatches the Frog
5. The Reluctant Princess	Who is tested by the Frog when she agrees to let him sleep in her bed
6. The King	Who assists the Reluctant Princess by advising her to let the Frog sleep in her bed
7. The Prince	Who weds the Reluctant Princess

Figure 7.7 The Reluctant Princess and the cast of characters in *The Frog Prince*

1. The Wicked Fairy	Who turns the Prince into a Frog and then absents herself for a time
2. The Frog Prince	Who goes on a Journey, reacts to the Reluctant Princess and weds her at the end
3. The Reluctant Princess	Who struggles with the Frog Prince
4. The Reluctant Princess	Who dispatches the Frog
5. The Frog Prince	Who is tested by the Reluctant Princess when she agrees to let him sleep in her bed
6. The King	Who assists the Frog Prince by advising her to let him sleep in her bed
7. The Princess	Who weds the Frog Prince

Figure 7.8 The Frog Prince and the cast of characters in *The Frog Prince*

8
The Frog Prince Genotype in *Pretty Woman* (1990)

But you might ask, if it is so obvious that *Pretty Woman* has the same plot genotype as *The Frog Prince*, why has no one ever said this before? It is a good question, and there is a good answer. The reason that more people don't see the connection between *Pretty Woman* and *The Frog Prince* is because the gender roles of the Hero and Heroine have been reversed. In *Pretty Woman*, it is Vivian Ward who plays the role of a Frog Princess, while Edward Lewis plays the role of a Reluctant Prince.

0. The Initial Situation is a function

In *Pretty Woman*, the Initial Situation is a function. Before the story begins, the sweet and gentle Vivian has accidentally been turned into a Prostitute. This initial act of Wicked Enchantment serves to explain what might otherwise appear to many people to be troubling. How can someone so sweet and innocent have become a Prostitute? Part way through the movie, Vivian tries to explain to Edward how she ended up in this situation. At some level, however, her explanation doesn't cut it.

However, if we recognize the underlying plot genotype used by *Pretty Woman*, we can rationalize what is going on here. If you like, Vivian Ward is one of those young women who have just had a bit of extra bad luck in their lives. Stated more romantically, Vivian is someone who has been "enchanted by a spiteful fairy, who had changed her into a frog; and that she had been fated so to abide till some Prince should take her out of the spring, and let her eat from his plate, and sleep upon his bed for three nights".

In order to break the spell, Vivian requires someone who will take this risk. The successful, dissatisfied businessman, Edward Lewis, is that someone. It is Edward who will become Vivian's Reluctant Prince. This single, highly desirable man will spend five (rather than just three) magical days with Vivian in an effort to break the spell. But how can a 40-something successful businessman be single, if he is so highly desirable?

The final screenwriter to work on *Pretty Woman* recognized the need to deal with the central issues of Edward's eligibility and availability, before presenting him for Vivian's inspection. This is actually not as unusual as it appears, since this is what also happens in the original fairy tale, where we also meet the Reluctant Hero first. But this change in the screenplay would appear to have been part of the process by which the Walt Disney Company was granted its wish that the original script be "made pretty".[1] For certain, this angle was not true of the original screenplay, which was entitled *$3,000* and credited to Jonathan Lawton.

In *Pretty Woman*, Edward Lewis undertakes two major Journeys. The first is the Journey he takes alone as a businessman. This is the Journey that will eventually lead him to reassess whether it is right to do business by breaking companies up and selling off their assets. The second Journey is the one that will lead him to reassess whether it is right to have women "at his beck-and-call". He will do this by falling passionately in love with Vivian.

Since *Pretty Woman* follows the plot genotype of *The Frog Prince*, there are two major Heroic Journeys that we must follow, rather than one. Both Edward Lewis and Vivian Ward have their respective plot pathways to trace out, and they are not the same.

Edward's Business and Love Journey

1–3. Preparation

Characters: Jessica; Edward Lewis; Philip Stuckey and his business cronies
Setting: The Party in the Hollywood Hills

When the movie begins, the first character we see is Philip Stuckey, attempting to arrange the details of the Morse party, while Edward Lewis is introduced a few moments later in the second position.

This introduction order is important: what it means is that Philip Stuckey will function as the Villain, while Edward Lewis will be a Reluctant Hero.

The first time we see Edward, he is on the phone to Jessica, his current girlfriend, who is telling him that she will not be coming to the party. Jessica's refusal to come to the party helps trigger Edward's Departure, his spontaneous decision to leave. By taking the decision to leave, Edward opens himself up to the possibility of adventure. The screenplay sets the timeline for this adventure quickly: Edward needs to be back in New York by Sunday because he has tickets to see an Opera at the Met.

The Villain, Philip Stuckey, executes the Second Function of Requesting by asking Edward not to go. Within a page or two, the screenplay sets off Stuckey as a womanizer who stands in stark contrast to the restrained and gentlemanly Edward. Stuckey is shown chatting up a pretty woman, even though we quickly learn that he is married.

The Third Function is Edward's Violation. Although he apologizes to Stuckey, Edward remains intent on leaving. He borrows a Ferrari with a stick shift, which Philip tries to discourage him from driving. As Philip Stuckey watches Edward try to maneuver the expensive Ferrari down the street, Stuckey calls out that Edward doesn't even know where Beverly Hills is – and the credits start to roll.

Vivian's Journey

1–5. Preparation

Characters: Kit; Vivian Ward; The Landlord, Carlos, Skateboard
Setting: Vivian's Apartment; Vivian's Neighborhood

The scene opens on Vivian Ward's almost naked body, just as she is waking up for the evening. Before heading out the door, Vivian first checks to see whether there is any money inside the toilet tank, where she and her roommate Kit keep whatever they have. There isn't.

Vivian executes the First Function by leaving the small apartment. As Vivian is about to head down the stairs, she overhears the sound of her landlord arguing with another tenant over the issue of rent. The landlord threatens the tenant that he will be out if he fails to come up with the rent by the end of the week. Since Vivian knows that

she and Kit are also behind with their rent, Vivian decides to use the alternative route down the fire escape to the streets. Indirectly then, the landlord has made a Request for Rent, which Vivian has Violated by avoiding him.

The timeline for Vivian's Journey is thus already marked out by the time of the execution of the Third Function: she needs to come up with rent money by the end of the week.

False Reconnaissance-Delivery Function

As Vivian arrives down on the street to look for Kit, we learn that another Prostitute has just been discovered dead in a dumpster. There is a short scene in which a detective talks to a neighborhood regular whom we can call the Hollywood Dream Man about this dead Prostitute. It is important to consider this scene because although it is not truly necessary, it does reveal some important points about successful screenplay writing.

The major issue raised is this: How can a screenplay writer add "background information" or "information that gives color to the screenplay" without diverting attention from the main plot? The manner in which *Pretty Woman* deals with the issue of the dead Prostitute Skinny Marie shows how this can be done.

As Vivian walks along Hollywood Boulevard, we are waiting for the execution of functions four and five, Reconnaissance and Delivery. It is therefore possible for a screenplay writer to insert a Pair of False Functions at this point – so long as these False Functions ultimately lead nowhere. What this means is that the functions cannot directly involve the Heroine in any meaningful way. Figure 8.1 offers an illustration of this point.

4. False Reconnaissance: Detective Albertson asks Hollywood Dream Man what he knows about the dead Prostitute	4. False Warning: Vivian Ward is offered a glimpse of a possible future fate
5. False Delivery: Hollywood Dream Man replies that the dead Prostitute was a crack addict	5. False Ignoring: By walking past, Vivian Ward ignores the Warning

Figure 8.1 A set of reciprocal false Fourth and Fifth Functions in *Pretty Woman*

Detective Albertson asks the Hollywood Dream Man about the dead Prostitute, and the Hollywood Dream Man replies in such a

way that the poor woman is not realized as anything more than an unfortunate caricature whose death has already taken place. "What do you know about that girl?" asks the detective. She was a strawberry, a "crack addict", replies Hollywood Dream Man.

As Vivian walks by, it is obvious that she overhears what is being said. But because no one directly speaks to her about what has taken place, the information that is conveyed about the dangerous life of a prostitute does not directly impact her story. Even though it may count as a Warning, it does not count as a function. In contrast, had a passerby said to Vivian at this point, "that could be you next", this speech exchange would count as a function.

The Fourth and Fifth Functions: Reconnaissance/Delivery

Reconnaissance is executed when Vivian finds Kit and demands what she has done with their rent money; Delivery follows when Kit admits she has spent it on drugs. Unfortunately too, Kit also owes money to the pimp Carlos, and he tells Vivian that Vivian could easily work this debt off by having sex with him.

It is at this point that Vivian loses her cool and demands to know what Kit wants to do with her life. Vivian does not want to continue on with her life as a prostitute, but there appears to be no way for her to escape her fate. But this disagreement with Kit is the first time we discover that Vivian wants to change her life.

To make partial amends, Kit argues over turf with another prostitute out on Hollywood Boulevard. The scene confirms our recognition that Vivian is new to the trade, an important consideration for winning over Edward to the idea of dating a prostitute. Kit is also hungry, which means she is slightly less interested in getting a date. At this point, Edward comes down the road in his Lotus Esprit, driving erratically. Kit dispatches Vivian by telling her that the car contains their rent, suggesting that she shouldn't take less than 100 dollars.

Edward's Business and Love Journey

4–7. Preparation

Characters: Edward Lewis; Philip Stuckey; Vivian
Setting: Vivian's Neighborhood

Just as Philip had feared, Edward has become lost in the unfamiliar neighborhood. To figure out where he is, Edward asks a passerby the way to Beverly Hills.

False Reconnaissance-Delivery Function

The first person that Edward asks is a street person. The street person replies that Edward is already in Beverly Hills and points to a house, saying that's where Sylvester Stallone lives. It is a minor piece of humor. Since Edward does not learn where Beverly Hills is, the function needs to be repeated with the next passerby. The False Pair of Functions is inserted in order to avoid an implausible coincidence: Vivian should not be the very first person that Edward asks for directions to Beverly Hills. But it is okay if Vivian is the second person.

The Fourth and Fifth Functions: Delivery-Reconnaissance

In *The Frog Prince*, there is a sharp contrast between the life of the Frog in the pond and the life of the Princess at the Palace. This is perhaps most clearly what Gary Marshall is referring to when he says, "Actually, I was thinking more of *Pygmalion*, the fish out of water, as the frame". Perhaps there would not have been as many comparisons of *Pretty Woman* with *Cinderella*, if Marshall had said that he was thinking more about a frog out of water!

The distance between the pond and the Palace, or between Hollywood Boulevard and the Regent Beverly Wilshire, points up the very different lives that people may have, even though they live only a few miles from each other. This discrepancy will become the source of much of the screenplay's humor.

In discussing the plot genotype of *The Frog Prince*, we noted the use of an instance of functional inversion: the function pair Reconnaissance-Delivery was presented in reverse order. The reason for this is to indicate that The Frog Prince, the character that occupies the third position in the Cast of Characters, is not actually a Villain. As a consequence, Delivery is executed first, when the Reluctant Princess exclaims out loud, offering information before The Frog Prince requests it.

Something similar occurs in *Pretty Woman*. It is customary when a prostitute approaches a potential customer that the young woman

asks the man in the car whether he wants a date. If the man is interested, he will then make an offer to the young woman to get in. The order for this real-life pair of functions is Bargain-Agreement.

We might anticipate therefore that the order of functions in *Pretty Woman* would follow this time-honored ritual, and the fact that we have previously seen prostitutes lined up along Hollywood Boulevard asking customers for dates is a sign that the screenplay writer knows this ritual. And this is indeed the question that Vivian first asks Edward – except his reply does not execute the Delivery function because he does not answer her question. Instead, he poses his counter-question about directions to Beverly Hills.

What this means is that the order of functions in *Pretty Woman* mirrors the order of functions in *The Frog Prince*. The Reluctant Prince speaks first, and the Frog Princess reacts to his request. In this way, the screenplay avoids setting up Vivian Ward, the Frog Princess, as a potential Villain. To top things off, when Vivian actually gets into Edward's Lotus Esprit, she does so because she is frightened of Carlos, the pimp, not because she is ready to turn a trick. The redundancy here would appear to suggest that the effort to make Vivian's first approach to Edward an innocent one is quite conscious.

Edward and Vivian's Journey

6–7. Preparation

Characters: Vivian; Kit; Carlos; Edward
Setting: On Hollywood Boulevard

The Sixth and Seventh Functions: Bargain-Agreement

The extended screenplay segment that runs from the time that Edward's Lotus Esprit pulls up by the curb of Hollywood Boulevard until the moment when Edward and Vivian enter the Regent Beverly Wilshire requires careful study. From Edward's point of view, the initial Bargain-Agreement starts out as a small financial exchange over directions; from Vivian's point of view, it starts out as a means to escape temporarily one of the dangers of life as a prostitute – being beaten up or raped by a pimp. The reason that the Bargain-Agreement is used in this way should be clear: Vivian is not actually a prostitute – or rather she is, but only because she is under the influence of a

wicked spell. The scene initiates the film's persistent use of dramatic irony to explore the rich rhetorical and cinematographic possibilities opened up by Vivian Ward's dual identity (Frog/Prostitute and Princess/Wife) in relation to Edward Lewis (Prince/Husband). The scene also illustrates a second important aspect of a plot functional analysis: a renegotiation of the Bargain-Agreement is always possible. The caveat regarding such renegotiation is this: in each case, the first Bargain must be replaced by a second Bargain of greater value.

The first time this happens is when Edward asks Vivian for directions. Vivian replies that this is going to cost Edward five dollars. When he objects to the idea of paying to receive directions, Vivian increases her charge to ten dollars. Edward, a corporate businessman, is intrigued by this tactic; and tells Vivian that he only has a 20-dollar bill. She takes it. As a consequence, the directions to the Regent Beverly Wilshire will now cost Edward 20 dollars, following two renegotiations of the initial Bargain-Agreement. During the drive to the Regent Beverly Wilshire, however, in an attempt to get to know each other a little better, Edward and Vivian revisit the Reconnaissance-Delivery Function pair again. What this means is that the Bargain-Agreement will also require at least one more renegotiation (in fact, there will be two more).

The Fourth and Fifth Functions: Reconnaissance-Delivery

Plot functions are embedded in sections of the written screenplay. The defining feature of each text segment is whether or not it serves to execute the plot function or functions in an effective manner. The segment of written screenplay in which these functions are embedded is always defined in a flexible manner. So long as each function is executed, the amount of text that this requires can vary. Intuitively, the measuring of the amount of text that a set of functions requires forms a central aspect of what a screenwriter is doing when writing a rough draft or polishing up a finished screenplay. For example, in *Pretty Woman*, Reconnaissance and Delivery are spaced out over the course of the ride in the Lotus Esprit; they are then extended a little more after Bargain-Agreement is executed. The basic meaning of the sequence is that Edward and Vivian must start to build trust by finding out some things about each other. In a crass sense, this means that they must find out whether they want to have sex together or not.

Edward first carries out Reconnaissance by commenting that it's a bad time to be a hooker, and Vivian executes Delivery when she responds that she always uses condoms and gets a health check every month. In a jokey manner, Edward replies that this is something that Vivian should put on her business card, which prompts Vivian to wonder whether Edward is making fun of her. In response, Edward reassures her that he is not making fun and apologizes for upsetting her. He then asks Vivian what her name is, and she replies: "What do you want it to be?". A short exchange of looks with Edward elicits her real name, "Vivian". Vivian then asks where Edward is staying, and he answers that he is staying at the Regent Beverly Wilshire.

After this, Vivian comments that the Lotus Esprit "corners like it was on rails", a comment which confuses him. Edward asks her how come she knows so much about cars, and she replies that she grew up around boys who liked them. She asks how come Edward knows so little about cars, and he replies that his first car was a limousine. Edward then asks where Vivian comes from, and she replies "Milledgeville, Georgia". At this point, Vivian feels confident enough to note what a bad driver Edward is, and Edward responds by letting Vivian get behind the wheel herself. After they switch seats, Edward asks her, "What kind of money you girls make these days?". When Vivian replies "$100", he seems quite shocked to discover this means $100 an hour, noting the gap between the expensive hourly fee and the way Vivian is dressed. Finally, when Edward and Vivian pull up outside the Regent Beverly Wilshire, it appears for a moment that they will say goodbye to each other for good. But Vivian has to wait for the bus; and while she is waiting, Edward changes his mind and decides to invite her into the hotel.

The point of this extended series of exchanges is to make the eventual Bargain-Agreement believable. It would be possible, of course, to imagine a screenplay in which the Bargain-Agreement to spend one hour together for $100 was executed immediately after Vivian gets in the car. However, most aficionados of the screenplay would probably agree that this would be less effective because it would involve what Lajos Egri would call a "jumping conflict". In this case, no extremely rich, very handsome and genuinely kind businessman who is lost and asking for directions in Beverly Hills would agree to spend an hour together with a street prostitute after just one brief exchange.[2] The complexities of the Bargain-Agreement in *Pretty Woman* mirror

to some extent the complexities of the same function pair in *The Frog Prince*.

At what exact point two characters may be said to be ready to negotiate the major Bargain-Agreement is open to question. What I have attempted to show here is that Proppian genotype analysis can guide us in terms of what is ultimately at stake.

Edward and Vivian's Journey

6–7. Preparation

Characters: Vivian; Edward
Setting: Outside the Regent Beverly Wilshire Hotel

The Sixth and Seventh Functions: Bargain and Agreement

Edward executes the Bargain by suggesting that he and Vivian spend one hour together. At this point, Edward is unsure of what he wants to do with Vivian, and it is only after the Bargain-Agreement is struck that Vivian asks Edward's name. Since this represents a further revisiting of the Reconnaissance-Delivery Function pair, it will prompt one further revisiting of the Bargain-Delivery Function pair. When they get inside the Penthouse, therefore, the Bargain is renegotiated again. The new Bargain is for Edward and Vivian to spend the whole night together for $300, because Edward does not want to be alone. But there is one more significant aspect of this opening segment that requires comment. This is the exchange in the bathroom during which Edward suspects for a brief moment that Vivian might be a secret drug addict.

As I have previously suggested, in *The Frog Prince* the character who occupies the third position in the Cast of Characters is not actually a Villain, even though temporarily he appears to be one. Instead, he is a good creature who only seems to be bad. The central way that the fairy tale marks this distinction is by means of the functional inversion of the Reconnaissance-Delivery Functions. This is also the order of the functions as they appear in *Pretty Woman*, with Edward asking Vivian for directions, overriding her question of whether or not he wants a date.

In the bathroom scene, where Edward momentarily mistakes Vivian hiding her dental floss for a secret drug addiction, the

screenplay briefly revisits the possibility of Vivian being a Villain. The net effect, of course, is to drive home the point of her genuine innocence. Here, the screenplay writer would appear to be taking advantage of the possibilities of the plot genotype to reinforce what might still seem a slightly unbelievable scenario, in which Edward abandons his typically suspicious nature to go with a prostitute he has just met.

Edward's Love Journey

8–10. Complication: Entrapment

Character: Edward
Setting: The Regent Beverly Wilshire

When he wakes the next morning, however, Edward is confronted by the sight of a wig-less Vivian, looking more beautiful than he remembered. The sight of Vivian, without her wig, pivots him on the very edge of Entrapment. In its own way, this first glimpse of the "true nature" of Vivian functions as a form of foreshadowing of the Disenchantment Function.

Edward's Business Journey

4–5. Preparation

Characters: Edward; Philip; Mr Morse
Setting: The Regent Beverly Wilshire

The Fourth and Fifth Functions: Warning and Ignoring

As Vivian awakens, Edward is talking on the phone with Philip Stuckey about the Morse deal. Stuckey informs Edward that Morse wants to arrange a meeting, and Edward agrees. In this way, Stuckey executes what looks like a Warning, which Edward Ignores.

The Sixth and Seventh Functions: Trickery-Complicity vs. Bargain-Agreement

Stuckey then renegotiates by suggesting that Edward should go to the Morse meeting with a date. Stuckey even offers to help find a woman, but Edward once again rebuffs him, by saying that Stuckey does not

4. False Warning: Philip warns Edward to watch out for Mr Morse	4. Reconnaissance: Mr Morse asks to meet with Edward Lewis
5. False Ignoring: Edward ignores Philip's advice	5. Delivery: Edward Lewis agrees to meet Mr Morse

Figure 8.2 A set of reciprocal Fourth and Fifth Functions in *Pretty Woman*

know any nice girls and that Edward has, in any case, already found a date.

As Figure 8.2 illustrates, these functions operate as a set of Reciprocal-Retrospective Functions: from Philip's perspective, the meeting with Mr Morse should cause no harm to the ultimate goal of taking over Morse's company, with Philip believing that Edward shares this ultimate goal. In retrospect, however, it is possible to see already the beginnings of Edward's change of heart by the very fact that he agrees to meet Mr Morse at all. While Philip, as the Villain, sees the meeting as one in which Edward Lewis Enterprises is carrying out a Trickery Function, to which Mr Morse is naively offering his Complicity, Edward Lewis is already beginning to see his relationship with Mr Morse as one of genuine Bargain-Agreement. This difference in the interpretation of the meaning of this exchange is illustrated in Figure 8.3.

6. Trickery: Philip tells Edward that he should take along a nice girl to the meeting in order to ensure that nothing is decided	6. Bargain: Mr Morse calls to finalize the dinner appointment with Edward Lewis
7. Complicity: Edward agrees to take along a nice girl in order to satisfy Philip	7. Agreement: Edward Lewis agrees to meet Mr Morse for dinner, taking Vivian along with him

Figure 8.3 A set of reciprocal Sixth and Seventh Functions in *Pretty Woman*

It should be noted that there is a parallel set of functions at work in Edward's Business Journey and his Love Journey. In both cases, the choice of Trickery-Complicity would mean that he would continue on with his lifestyle of being a lonely corporate raider. It is only by choosing to trust both Mr Morse and Vivian that Edward can change his life.

Edward and Vivian's Love Journey

8–10. Complication: Entrapment and Lack

Characters: Edward; Vivian
Setting: The Regent Beverly Wilshire

The double complication in *Pretty Woman* results from the fact that Edward wants to hire Vivian to help bring off a deal and to distract himself for a week, while Vivian wants $3,000 to pay off her rent and "really change things". At this point, neither wants to fall in love. But of course, we can see that underneath the surface, a profounder set of character motivations is in play. Even while prepared to have sex, Vivian refuses to kiss Edward because she is frightened of falling in love. For his part, Edward is sure that at the end of the week, he will be able to say goodbye to Vivian, just as he believes he will continue to say goodbye to the many companies he has temporarily possessed in the past. As Figure 8.4 shows, the complicated emotions of the two characters represent a form of temporary Entrapment for Edward and a profound Lack for Vivian.

	Edward	**Vivian**
Surface Motivation	Entrapment: Edward wants to pay Vivian $3,000 to distract himself for five days while he pulls off a big corporate raider deal	Lack: Vivian wants $3,000 for a week's work to "really change things" in her life
Genuine Motivation	Entrapment: Edward wants real love and a company he can really own to fill the void in his empty rich life	Lack: Vivian wants real love in order to escape from her life as a prostitute

Figure 8.4 The Pivotal Eighth Function dilemmas of Edward and Vivian

Edward's Business Journey

9–10. Complication: Entrapment

Characters: Edward
Setting: The Regent Beverly Wilshire

In order to fit her for the role Edward wishes her to play, Vivian needs to be suitably dressed. The Mediation Function in Edward's Journey is executed when Edward tells Vivian to go and buy some nice clothes so that she can act as his employee for the week. The Counteraction is executed when Vivian tells Edward that she will treat him so nice he will never let her go. Although Edward tells her that he will, the last word is given to Vivian when she says "But I'm here now". In this way, Counteraction trumps Edward's attempted protest. After this, Edward executes Departure.

Vivian's Journey

9–11. Complication: Lack

Characters: Kit; Vivian Ward
Setting: The Regent Beverly Wilshire

Once Edward has left, Vivian calls up Kit to tell her about the agreement. Vivian executes Mediation when she states that the money will allow the two young women to leave their shabby apartment and do anything they like. (True to form, Kit plays the role of a suspicious Villain when she tries to point out that Edward has not paid Vivian the enormous sum of $3,000 for the week's work ahead of time.) Vivian then instructs Kit that she will leave an envelope on the front desk to pay off Carlos and the landlord, which executes Counteraction. Drawing unwanted attention from Mr Thompson, the middle-aged manager, Vivian leaves the Beverly Wilshire to make her way up Rodeo Drive to buy clothes. In this way, Vivian executes her own Departure.

From Donation to Struggle

The central section of *Pretty Woman* demonstrates how the two plot sequences of Donation and Struggle can interact, provided the Struggle is not completed with a decisive Victory for one side until the very end. So, in *Pretty Woman*, the Struggle is engaged – but we revisit the Donation in both Edward and Vivian's Journey a second and third time. The purpose of this interaction is to prolong each character's transformation to make it more believable: Vivian must transition from prostitute to potential wife and Edward must transition from

emotionless corporate raider and lover to responsible, and even patriotic, business owner and caring, potential husband. For Vivian, the re-engaged Donation requires her to shop responsibly on her own; for Edward, it means coming to terms with his ambiguous feelings about his business dealings, which he feels are not really about "making things" and with his Father, whose company he once ruthlessly raided as revenge for the lack of a genuinely warm father–son relationship.

The scriptwriter cleverly link the Gifts acquired during the Donation for their use in the Struggle. In Vivian's case, the beautiful clothes that she acquires provide the armor she requires for doing battle in the Struggle for Edward's heart in the company of his upper-class friends and confidants. In Edward's case, the insight he gains from his encounter with Vivian's common sense and emotional honesty proves crucial in his final decision not to break up Morse Industries.

Vivian's Journey

11–15. Donation

Characters: Vivian; The Ice Salesladies; Mr Thompson; Bridget
Setting: The Regent Beverly Wilshire; Rodeo Drive

The Twelfth and Thirteenth Functions: False Test and Reaction

Vivian's first attempt to buy new clothes represents the beginning of the Donation. But at the first posh boutique she visits, the Saleswoman strikes Vivian as politely icy and forbidding. As a result, she flees in defeat back to the relative safety of the Beverly Wilshire. In this way, Vivian fails to react in a properly Heroic manner to the Test of the Saleswomen. She is still a working-class prostitute, even though she has enough money in her pocket to buy the evening dress she needs.

The Twelfth, Thirteenth and Fourteenth Functions: Test, Reaction, Donation

Back at the Regent Beverly, Vivian is intercepted by Mr Thompson, who wants to talk. By asking her to act like Edward's "niece" and

requesting her to dress more appropriately, Mr Thompson executes the Test. By breaking down in tears and asking for Mr Thompson's help, Vivian offers an appropriate Heroic Reaction. Mr Thompson then phones up Bridget at a boutique he knows, asking her to take care of Vivian's shopping needs. In this way, the Donation Function is executed, allowing Vivian to be rewarded with a suitable dress to wear for the meeting with the Morses.

Edward's Business Journey

11–15. Donation of Information

Characters: Edward; Philip; Vivian
Setting: The Regent Beverly Wilshire

The Twelfth, Thirteenth and Fourteenth Functions: Test, Reaction, Donation

Edward's Donation takes the form of a series of Receipts of Important Information. This Information will help him in his gradual recognition of a new vision of corporate responsibility. While Vivian is being helped by Bridget to choose a new evening dress, Edward learns that Morse Industries have just been awarded a contract to build ships for the US Navy. Edward's company retaliates by pressuring a congressman to get the contract stuck or even sunk in an appropriations committee. In this way, Edward initially fails the Heroic Test. At first, Edward does not react appropriately to the Gift of Information; it is only when he changes his mind about his predatory business practices that he will truly be able to use the Information he has received. What Edward must come to realize is that the meaning of a company is not measured in terms of how much its component parts will fetch but rather in terms of its intrinsic worth. Although Edward will not learn this fully until the end of the Struggle, there are two sparks for this insight. The first is Edward's own recollection that he used to enjoy making things with construction sets when he was a child. The second is when Vivian compares what Edward does to stealing cars and selling off their spare parts for profit. The ultimate Victory of quality over quantity is one aspect of the fairy tale spirit of the *Pretty Woman* screenplay.

Vivian's Journey

11–15. Gift Donation

Characters: Vivian; Bridget
Setting: The Regent Beverly Wilshire; Rodeo Drive

Vivian's visit to the boutique where she meets with Bridget completes the Donation Function. The new clothes Vivian receives are her Magical Agents. With her expensive new dress, Vivian is ready for Spatial Transference. The first site will be the restaurant dinner date with the Morses. (The second, third and fourth sites are the polo match with the Stuckeys, the Metropolitan Opera with Edward, and the final day spent doing nothing much in the park with Edward.)

Edward and Vivian's Love Journey

15. Announcement of Spatial Transference

Characters: Vivian; Edward; Mr Thompson
Setting: The Regent Beverly Wilshire

Spatial Transference is announced over the phone by Edward when he calls to check on Vivian and tells her to meet him in the Hotel Lobby at 7.45 sharp. They will then proceed to the dinnertime appointment with Mr Morse and his son, David.

Vivian's Journey

11–15. Donation of Information

Characters: Vivian; Mr Thompson
Setting: The Lobby and Dining Room of the Regent Beverly Wilshire

At this point, Vivian goes down to the lobby again in order to ask Mr Thompson to help her a second time. This time Vivian wishes to find out how to use cutlery. While the employees of the Regent go about their business, Mr Thompson offers Vivian a complete first lesson in how to dine properly.

Edward and Vivian's Love Journey

15. Spatial Transference/29. Transfiguration

Characters: Vivian; Edward; Mr Thompson
Setting: The Regent Beverly Wilshire

Although Transfiguration normally occurs as the 29th Function, it can be effectively conflated with the 14th Function, the Receipt of a Magical Agent. This conflation of the functions of Magical Agent and Transfiguration occurs when the Heroine needs to be suitably dressed for the Struggle. In *Pretty Woman*, the new clothes that Vivian buys are the Magical Agents, while the Transfiguration takes place when Vivian puts on her new clothes and has her hair styled for the meeting with the owners of Morse Industries. (This explains an aspect of the plot which otherwise might seem inexplicable: when Vivian first comes back to the Regent Beverly Wilshire after visiting Rodeo Drive, she is not wearing her new clothes, and Mr Thompson takes critical note of this. The point is that the director Gary Marshall wants to ensure that the spectators share Edward's first sight of the Transfigured Vivian.) When Edward comes into the bar to pick Vivian up, the Transfiguration takes place: Edward's spontaneous reaction of pleasure at the sight of the radiantly beautiful and exquisitely-dressed Vivian.

Edward's Business Journey

16–17. Struggle

Characters: Edward; Vivian; the Morses
Setting: The Voltaire

During the dinnertime appointment, the Struggle is engaged, but left unfinished. As he tries to convince the elder Morse of the foolishness of fighting the corporate takeover, Edward is forced to continue the reflection on the morality of his business practices. During the encounter, Mr Morse helps Vivian to get through the ordeal of a formal dinner, acting in a way that a true father might, while David Morse, his grandson, asks the hard questions to Edward. After David mentions the new contract with the US Navy, Edward counters with the fact that the contract will be buried in the appropriations

committee. This causes David to get up and leave, and the elder Morse follows him. Vivian acts as Edward's good conscience when she suggests that Mr Morse seemed like a nice man, and Edward replies that $3,000 doesn't buy much loyalty.

Edward's Business and Love Journey

15–18. Struggle

Characters: Edward; Philip; Vivian
Setting: Out on the Penthouse Balcony; The Regent Beverly Wilshire

Edward has already told Vivian that he is afraid of heights, even though he always books the Penthouse because it is the best room in the Regent. (The connotations of high places in fairy tales like *Rapunzel* are resonant here. In *Rapunzel*, the Fifteenth Function of Spatial Transference is when the Prince climbs up the tower to visit Rapunzel. The Eighteenth Function of Defeat is when the Prince falls from the tower, after the Sorceress cuts Rapunzel's hair.) Vivian jokingly asks Edward whether he would rescue her, if she were about to fall, while Edward tells Vivian not to lean too far back. Edward notes that he and Vivian are very similar in that they both "screw people for money". Edward also reveals to Vivian that his Father has died just a month ago, and Vivian suggests that the two of them just spend the evening relaxing together. But Edward is still distracted, and he decides to go downstairs to be on his own for a while.

Edward's Business and Love Journey

15–18. Struggle

Characters: Edward; Philip; Vivian
Setting: In the Piano Room; the Regent Beverly Wilshire

Seated before the TV like a child, Vivian watches a sitcom, laughing uproariously at the humor, while Edward works. Later, she goes down to join him in the dining room where he is morosely playing the piano. Overcome with passion, Edward tries to kiss Vivian on the lips, but she pulls back at the last minute.

Vivian's Journey

15. Donation revisited

Characters: Vivian; Edward; the Ice Salesladies
Setting: Rodeo Drive

Unusually, *Pretty Woman* returns once again to the Donation. Vivian has only bought one dress, so Edward insists that she needs more clothes for the week. Vivian then tells him that shopping was not as much fun as she had anticipated. Edward takes it upon himself to instruct Vivian in how to conduct herself properly when buying clothes. In his capacity as shopping instructor, Edward temporarily carries out the role of the Donor.

Edward's Business Journey

11–15. Donation of Information

Characters: Edward; Philip; Vivian
Setting: The Regent Beverly Wilshire

While Vivian is being entertained by the attentive shop assistants, Edward gets another phone call from Stuckey, telling him that Morse has raised his offer.

Vivian's Journey

12–14. Donation revisited

Characters: Vivian; Edward; the Ice Salesladies
Setting: Rodeo Drive

The Donation sequence ends with Vivian revisiting the first shop, the one in which she lost her courage. Vivian's telling-off of the Saleslady might be seen as a form of Receipt of Information to the Saleslady, but this is somewhat unusual. In my opinion, this scene is really unnecessary, even if it carries a broad ethical charge with which many viewers will undoubtedly identify.

Edward's Business Journey

11–15. Donation

Characters: Edward; Philip; Vivian
Setting: The Regent Beverly Wilshire

When Stuckey tells Edward that Morse has mortgaged everything, the first genuine signs of Edward's change takes place as he tells Stuckey that the problem with Edward's company is that they don't build anything. Philip urges him to call the bank and finish off the Morses, but Edward is reluctant to do this. Philip then voices his suspicions that there is something wrong with Edward.

Edward's Business and Love Journey

11–15. Donation

Characters: Edward; Philip; Vivian
Setting: In the Piano Room; the Regent Beverly Wilshire

When he returns, Vivian greets Edward as a wife would greet her husband after work. Later, in the tub with Vivian, Edward tells her how angry he was with his Father and how much money it cost him in therapy to admit this. What these scenes in *Pretty Woman* do very successfully is to demonstrate that a man and a woman who spend a lot of time in each other's company begin to look very much like a husband and wife.

Vivian's Journey

15–19. Struggle

Characters: Edward; Philip Stuckey; Vivian; the Morses
Setting: The Polo Match at the Los Angeles Equestrian Center

In causing the Heroine and the Villain to come into close contact, the Struggle is often the site of rich ironic comedy. In this case, the comedy comes from the mismatch between Vivian's real and assumed status, as she is thrust for the first time into the glitter and the glamour of the L.A. corporate bigwig, polo-playing world. The

screenwriter matches off the ordinary common sense of the street girl against the pretentiousness of the upper-class people she meets. The choice of a polo match is perfect because the horses are a constant reminder that no matter how rich and wonderful the people you are with appear to be, you are rarely that far from horseshit. At the polo match, Vivian comes face-to-face with her status fears and triumphs over them. When one man asks her how she keeps fit, Vivian tells him that she likes to walk a lot. When Philip Stuckey first asks Edward what Vivian does, Edward tells her that Vivian is in sales.

During the Struggle, Philip Stuckey emerges as a common enemy of both Vivian and Edward, as he recognizes the role that Edward's new girlfriend is playing in Edward's gradual change of heart. Vivian's instinctive distrust of the cold aloofness with which the polo-playing set conduct business is a major lesson that Edward must learn. But neither Victory will come easy. The Branding or Wounding of Vivian is executed when Edward informs Stuckey that Vivian is a whore, rather than an industrial saboteur working for David Morse, while Edward's Branding or Wounding occurs when he realizes he is deeply jealous of Vivian talking to the young and eligible David Morse.

In *Pretty Woman*, Philip Stuckey (and by extension each of Edward's upper-class friends) is unaware of the transformation Edward is undergoing in Vivian's presence, even though Philip suspects that something is amiss. From this perspective of Edward's Business Journey, Uncovering the Crime is the Pivotal Nineteenth Function. However, the mistake that Philip makes is that he moves from believing that Vivian may be an industrial spy for the Morses to believing that she is simply a call girl – and therefore of no consequence. In this sense, Philip fails to recognize the interconnection between the two Journeys Edward has embarked on.

Vivian's Journey

15–18. Struggle

Characters: Edward; Vivian
Setting: The Penthouse at the Regent Beverly Wilshire

I have said that the Branding of Heroines does not involve physical injury. But the blow to Vivian's self-esteem is clearly consequential.

It is so consequential that for a time, it threatens to lead to a Defeat for both characters. Edward places the money he owes on the bed, but Vivian does not pick it up on her way out the door. As Vivian goes to the elevator, leaving Edward alone in the Penthouse . . .

Edward and Vivian's Love Journey

20–23. Return

Characters: Vivian; Philip Stuckey; Edward
Setting: Near the Penthouse Elevator at the Regent Beverly Wilshire

. . . there is a temporary executing of the Return and Pursuit Functions: Vivian is pursued by Edward, as she attempts to Return home. In this scenario, however, Edward manages to Capture Vivian and persuades her not to leave. As a result, we are taken back to the Spatial Transference of the Struggle.

Edward's Business and Love Journey

15–18. Struggle

Characters: Edward; Philip
Setting: Edward Lewis Enterprises

After this, Edward sets up the date at the Opera with Vivian for that night. Philip makes a disrespectful comment, and Edward warns him to be careful.

Edward and Vivian's Love Journey

15.–18. Struggle

Characters: Edward; Philip Stuckey; Vivian; the Morses
Setting: The Opera; The Regent Beverly Wilshire

In order to salve his conscience, Edward offers Vivian the gift of a necklace. The necklace is a very expensive one, and like Vivian herself, Edward acquires it on loan. The gift represents what I refer to as Ornamentation, which we can define as the alternate plot function allele to Branding. In this sense, there exists a very strong relationship

between the 17th Function of Branding or Ornamentation and the 27th Function of Recognition. As Aristotle intimates, the first kind of Recognition is Recognition by visible signs or tokens, such as necklaces. When Mr Thompson later indirectly alludes to Edward about the folly of giving up Vivian, he is ostensibly talking about the necklace Vivian has been wearing.

As Propp suggests, in a fairy tale in which the hero leaves home in search of something and the object of the hero's Desire is far away, "there are a variety of methods by which the hero can reach this object. These methods include eagles, magic horses, flying carpets and flying ships". In order to reach the Opera in San Francisco, Edward and Vivian take an airplane, executing Spatial Transference. The Opera serves to salve the love wounds of both Vivian and Edward. Vivian asks why Edward gets seats up in the boxes if these are so high, and he is afraid of heights. He tells her that they are the best. Edward comments that people either love Opera or they hate it. Vivian shows that she is going to love Opera, when she cries at the ending of *La Traviata*.

Edward and Vivian's Love Journey

15–18. Struggle

Characters: Vivian; Edward
Setting: The Penthouse at the Regent Beverly Wilshire

The night at the Opera is followed by their first passionate kiss when they return to the Regent Beverly Wilshire together, and the next morning, Philip receives the astounding news that Edward is going to take the day off.

Edward and Vivian's Love Journey

15–18. Struggle

Characters: Vivian; Edward
Setting: The Park and Various Other Places

For the whole of the next day, Vivian and Edward spend time together simply having fun and relaxing.

Edward and Vivian's Love Journey

20–22. Return, Pursuit, Escape

Characters: Kit; Edward; Vivian
Setting: The Limousine; the Blue Banana

On their way back to the Regent, Vivian suggests that she would like to stop in at the Blue Banana to find Kit. However, Kit is unavailable. In this way, Kit executes the function of Escape.

Edward and Vivian's Love Journey

23–27. Difficult Task

Characters: Edward; Carlos; Vivian; Daryl
Setting: The Blue Banana; the Back Alleyway behind the Blue Banana

In the back alleyway at the Blue Banana, Carlos and his gang execute Anonymous Arrival when they creep up on Edward and appear to corner him. When Vivian joins him, Carlos demands his $200. In this way, Carlos is making Unfounded Claims, since Vivian does not owe him any money. The Difficult Task that is presented to Edward is to extract himself from this potentially dangerous situation with a minimum of damage. The Solution is the registered gun that his limousine driver Daryl carries. This serves to calm Carlos down sufficiently for Edward and Vivian to leave, unmolested.

Edward and Vivian's Love Journey

19. Disenchantment

Characters: Vivian; Edward
Setting: The Penthouse at the Regent Beverly Wilshire

With Edward apparently asleep, Vivian kisses him on the lips. She turns away; but in response, Edward's eyelids flutter. Vivian then says, "I love you", and it is clear that Edward has heard. This represents a Victory for both sides, although neither of the two Journeys is

complete. But the couple has succeeded in spending five whole days together, mostly in complete happiness.

Edward and Vivian's Love Journey

19. Disenchantment

Characters: Vivian; Edward
Setting: Out on the Penthouse Balcony at the Regent Beverly Wilshire

The next morning, Edward makes his offer to make Vivian a "kept woman", who will be at his beck-and-call whenever he happens to be in town. Astonishingly, Vivian turns down the offer because now she "wants the fairy tale".

Edward and Vivian's Love Journey

19. Uncovering the Crime

Characters: Vivian; Kit
Setting: Out by the Swimming Pool at the Regent Beverly Wilshire

Out by the swimming pool, Kit listens to the story of Vivian's last five days. Kit guesses with astonishment that Vivian has fallen in love with Edward because she has given in to the temptation to kiss him. Kit then makes a sarcastic expletive-laden remark about *Cinderella*, demonstrating her own lack of belief in happy endings.

Unlike in the fairy tale of *The Frog Prince* (or, indeed, of *Cinderella*), the execution of the Nineteenth Function does not wind the plot up. This is because for both Edward and Vivian, this pivotal function is irresolute. Ultimately, this function takes the form of a Defeat-in-Victory or Victory-in-Defeat. Edward deliberately offers information to the elder Morse that allows him to save his company because Edward has come to realize that he wants to "build things" rather than destroy them. Since Edward's Pivotal Eighth Function was the Desire to take over Morse's company completely, this change of heart must be seen as a Defeat, as Philip Stuckey bitterly realizes. For her part, Vivian is paid for her week's work and turns down Edward's offer to be a kept woman with an apartment. Since Vivian expressed her intent to treat Edward so well that he would never let her go, this

rejection of a compromise offer must also be seen as a Defeat, as Kit realizes with astonishment. Since Edward's offer of making Vivian a kept woman is turned down, Edward also loses because once again he finds himself in the situation of having to give up something truly valuable. The Surface Motivations of both Edward and Vivian are illustrated in Figure 8.5.

	Edward	**Vivian**
Surface Motivation	Lack Liquidated: Edward turns down the chance to liquidate and sell off the assets of Morse's company	Lack Liquidated: Vivian turns down the chance to be set up in an apartment where Edward can visit her whenever he is in town

Figure 8.5 Defeat-in-Victory: The Pivotal Nineteenth Functions of Edward and Vivian

Unlike in *The Frog Prince*, then, not all of the problems in *Pretty Woman* are solved by the execution of the Pivotal Nineteenth Function. What remains then are the genuine motivations of both Edward and Vivian. For his part, Edward wants to own a real company that makes things. And for both of them, the experience of being with each other for five days has made them realize that they both want true love. In this way, the genuine motivations of both Heroes at the end of the Pivotal Nineteenth Function will provide the raw material of the Difficult Task. The Genuine Motivations of both Edward and Vivian are illustrated in Figure 8.6.

Difficult Task	Entrapment: Edward wants real love and a corporation that makes real things	Lack: Vivian wants real love

Figure 8.6 The genuine motivations of Edward and Vivian (Difficult Tasks)

Edward's Business Journey

23–29. Difficult Task

Characters: Edward; Philip; Mr Morse; the members of the two teams
Setting: Outside and Inside Edward Lewis Enterprises

On his way to Edward Lewis Enterprises, for the scheduled meeting with Mr Morse, Edward watches with envy as a father and his son play together. Edward's walk to work executes Announced Arrival, the plot function allele of Anonymous Arrival. Once inside the boardroom, Edward surprises the meeting by asking everybody to leave, so that he and Mr Morse can speak along together. Philip protests, but this represents Unfounded Claims, since Stuckey is only a lawyer and not the owner of a company. The Difficult Task presented to Edward is this: What should he do with Morse Industries? The Solution is arrived at during the private chat between Edward and Mr Morse: the two of them intend to build ships together. The Exposure and Punishment of Philip Stuckey follows, as a result of his lack of involvement in the decision and his failure to get the "kill" he has expected.

Vivian's Journey

23–29. Difficult Task

Characters: Vivian; Philip; Edward
Setting: The Regent Beverly Wilshire

Embittered by what has just taken place, Philip Stuckey shows up unexpectedly at the Penthouse of the Regent Beverly Wilshire. In this way, Philip executes Anonymous Arrival. Following up on his suggestion, first made at the polo match, Philip believes he has the right to have sex with Vivian. This represents Unfounded Claims, since Vivian is no longer at anyone's beck-and-call. The Difficult Task faced by Vivian is to avoid being raped. Although it is a little clumsy, the underlying motive here is that Vivian must demonstrate that she is no longer a sex object, available for any man to use. The Solution is discovered when Edward shows up and stops Philip's attempted rape. This act represents the Exposure of Philip as someone untrustworthy; and his Punishment follows when he is fired from Edward Lewis Enterprises.

Edward and Vivian's Love Journey

19. Disenchantment

Characters: Vivian; Edward
Setting: The Penthouse at the Regent Beverly Wilshire

Edward gives Vivian the money he owes her for the week, and tries to convince her that what he is offering her is the best that he can. Return-Pursuit-Escape is executed as Vivian goes to the door, and Edward momentarily tries to convince Vivian to stay just one more night. She refuses and makes her Escape.

Notification device

Characters: Edward; Mr Thompson
Setting: The Front Lobby at the Regent Beverly Wilshire

In *Morphology of the Folktale*, Propp also devoted some attention to the concept of notification, a plot device whereby a new character – and by extension, the spectators – come to learn something that has previously taken place.[3] Notifications, for Propp, are important because they allow one character to find out something from another. In this way, "a preceding function is joined to the one following".[4] Even though it is of dramatic consequence, the scene at the Front Lobby of the Regent Beverly Wilshire is not a function. Mr Thompson, the manager of the hotel, talks to Edward Lewis about three things. The first thing he says is that Daryl will take him anywhere Edward wants to go. The second thing he says as Edward hands back the precious necklace that Vivian wore to the Opera is that it must be difficult to let go of something so beautiful. Naturally, by extension, Mr Thompson is also referring to Vivian herself when he says this. The third thing that Mr Thompson says is that Daryl also drove Miss Vivian home earlier that same day. This information is of consequence, since without this knowledge there would be no way that Edward could find Vivian in Los Angeles. In this sense, it is a perfect example of what Propp means when he talks about notification.

Edward's Love Journey

23–29. Difficult Task

Characters: Edward; Kit; Vivian; Mr Thompson
Setting: Vivian's Neighborhood and her Balcony

Anonymous Arrival is executed when Edward arrives in Vivian's neighborhood to buy some flowers for her. Unfounded Claims is executed by Kit's conversation with the new tenant in which Kit asks

for more rent than she is truly entitled to. The Difficult Task that is presented to Edward has two aspects. In the first place, it is simply to make a genuine commitment to Vivian, rather than wanting her to be his "beck-and-call girl". But in order to do this, it is necessary for Edward to climb up the fire escape to Vivian's apartment. In this way, he will rehearse the idea once more that he is prepared to ignore his fear of heights when he "wants the best". The Solution is executed when he does this successfully. The Recognition begins at the moment when Vivian first hears the sound of *La Traviata* coming from the limousine Edward is riding in. It is completed when Vivian meets Edward halfway down the fire escape. Since Exposure and Punishment have already been carried out, they form no part of the final scene. The kiss and the exchange of words about "saving him right back" executes a Union Function, rather than a Marriage Function *per se*. Figure 8.7 illustrates the 31-function plot genotype for Pretty Woman; Figures 8.8 and 8.9 offer the Cast of Characters, first from the point of view of Edward Lewis, then from the point of view of Vivian Ward.

Initial Situation

The Initial Situation is a Function: A Wicked Fairy (or perhaps her former Boyfriend) turns Vivian Ward into a Prostitute and makes Edward cold and unfeeling toward his girlfriends, his Father and his business interests.

Edward's Love Journey

Preparation

1. Departure: Abandoned by his current girlfriend Jessica, Edward leaves the party that has been arranged for Morse Industries.
2. Forbidding: Philip Stuckey tells Edward to look after the Ferrari and not get lost.
3. Violation: Edward gets lost in a lower-class neighborhood of Los Angeles.
4. Reconnaissance: Edward asks Vivian Ward whether she knows the way to Beverly Hills.
5. Delivery: Vivian Ward gets into the Ferrari to offer Edward directions.
6. Bargain: Edward asks Vivian how much it would cost to spend one night with her at the Regent Beverly Wilshire Hotel.
7. Agreement: Vivian tells him that it would cost $100 for one hour, $300 for the whole night.

Figure 8.7 The 31-function plot genotype of *Pretty Woman*

The Double Pivotal Eighth Function

8. Entrapment: Edward agrees to spend five days with Vivian for $3,000, believing that he can walk away afterwards without regrets.
9. Mediation: Edward tells Vivian he will let her go.
10. Counteraction: Vivian says, “But I’m here now”.

Edward’s Business Journey

Preparation

1. Departure: Abandoned by his current girlfriend Jessica, Edward leaves the party that has been arranged for Morse Industries.
2. Forbidding: Philip Stuckey tells Edward to look after the Ferrari and not get lost.
3. Violation: Edward gets lost in a lower-class neighborhood of Los Angeles.

Warning/Ignoring vs. Reconnaissance/Delivery in Edward’s Business Journey

4. Warning: Philip Stuckey tries to warn Edward Lewis about Mr Morse	4. Reconnaissance: Mr Morse asks Edward Lewis for a meeting
5. Ignoring: Edward Lewis ignores Stuckey’s warning	5. Complicity: Edward Lewis accepts the offer of a meeting from Mr Morse

Trickery/Complicity vs. Bargain/Agreement in Edward’s Business Journey

6. Trickery: Philip tells Edward that he should take along a nice girl to the meeting in order to ensure that nothing is decided	6. Bargain: Mr Morse calls to finalize the dinner appointment with Edward Lewis
7. Complicity: Edward agrees to take along a nice girl in order to satisfy Philip	7. Agreement: Edward Lewis agrees to meet Edward Lewis for dinner, taking Vivian along with him

The Pivotal Eighth Function

8. Entrapment: Edward ask Vivian to be his personal secretary for five days for $3,000, believing that he can walk away afterwards without regrets.
9. Mediation: Edward tells Vivian he will let her go.
10. Counteraction: Edward tells Vivian to go out and buy some new clothes.

Figure 8.7 (Continued)

Information Donation

11. Departure: Edward leaves the Regent Hotel.
12. Test: An associate tells Edward about the Morse Company.
13. Reaction: Edward requests more Information about the deal.
14. Receipt of Important Information: Edward discovers that the Morse firm will soon make ships for the US Navy.

Struggle

15. Spatial Transference: Edward takes Vivian to the Voltaire for the meeting with the Morses.
16. Struggle: Edward and the Morses discuss the business deal.
17. Branding: Vivian criticizes Edward's business practices.
18. Victory-in-Defeat: Edward reveals the important Information to Morse that will allow him to protect his company, thereby changing his business outlook for the better.

The Irresolute Nineteenth Function: Edward decides not to call the bank, as he could, in order to take over Morse Industries.

Vivian's Journey

Preparation

1. Departure: Vivian Ward leaves her Los Angeles apartment, in order to go out to work for the evening.
2. Requesting: The Landlord wants $300 rent money.
3. Violation: Vivian does not have the rent money, because Kit has taken it.
4. Reconnaissance: Vivian asks Kit where the rent money is.
5. Delivery: Kit tells her that she spent the rent money on drugs.
2. Requesting: Carlos tells Vivian not to work that night but to sleep with him instead to pay off Kit De Luca's debt.
3. Violation: Vivian gets into Edward's car to escape Carlos.
6. Bargain: Edward asks Vivian how much it would cost to spend one hour with him and then one night with him at the Regent Beverly Wilshire Hotel.
7. Agreement: Vivian tells him that it would cost $100 for an hour and $300 for one night.

Lack

8. Lack: Vivian agrees to the one week contract with Edward for $3,000, but refuses to kiss him in order not to fall in love.
9. Mediation: Vivian tells Edward that she will treat him so good that he will never want to let her go.

Figure 8.7 (Continued)

10. Counteraction: Vivian says that she will leave the money she earns for the week with Edward at the desk of the Regent for Kit to pick up.
11. Vivian leaves the Regent Beverly Wilshire.

Gift Donation 1

12. Test: Saleswoman approaches Vivian and tells her that the clothes are very expensive.
13. Heroine's Reaction: Vivian's courage fails her and she leaves the shop.

Gift Donation 2

12. Test: Mr Barnard Thompson, the manager at the Regent, approaches Vivian, inquiring whether she is "the niece" of Edward Lewis.
13. Reaction: Vivian asks for Mr Thompson's help to buy new clothes.
14. Donation: With the help of Bridget, Vivian goes off to buy a new dress.

Gift Donation 3

12. Test: Edward asks Vivian why she only bought one dress.
13. Reaction: Vivian tells him that a Saleswoman was rude to her.
14. Donation: With Edward's help. Vivian buys a lot of new clothes.

Struggle 1 (First Day)

15. Spatial Transference: Edward takes Vivian to the Voltaire.
16. Struggle: Vivian comes into close contact with Mr Morse and his son.
17. Branding: Vivian struggles to use the right cutlery with her meal.
18. Victory: Vivian finishes her day's work.

Struggle 2 (Second Day)

15. Spatial Transference: Edward takes Vivian to a Polo Match.
16. Struggle: Vivian comes into close contact with Philip Stuckey and the upper-class corporate wives.
17. Branding: Edward tells Stuckey (who then tells Vivian) that Vivian is just a prostitute he picked up.
18. Victory: Vivian finishes her day's work.

Struggle 3 (Third Day)

14. Spatial Transference: Edward rents a necklace for Vivian and takes her to the Opera *La Traviata.*
16. Struggle: Vivian Struggles to understand the Opera.
17. Branding: Vivian cries at the Opera.
18. Vivian finishes her day's work, and Edward and Vivian kiss passionately for the first time.

Figure 8.7 (Continued)

Struggle 4 (Fourth Day)

15. Edward decides not to go into work, but to spend the day hanging out with Vivian.
16. Struggle: Edward struggles to understand a different way of existence with Vivian.
17. Branding: Vivian falls in love with Edward.
18. Victory: Vivian finishes her day's work; and, as they are about to fall asleep, Vivian speaks out loud, "I love you". It is clear that Edward has heard.

Difficult Task

Edward's Business Journey

23. Announced Arrival: Edward watches a father and son play together, as he walks to Edward Lewis Enterprise for the final meeting with the Morses.
24. Unfounded Claims: Philip Stuckey protests in vain when he is asked to leave the meeting by Edward.
25. Difficult Task: Edward and Mr Morse talk honestly about the financial state of Morse Industries.
26. Solution: Edward agrees to go into partnership with Mr Morse in order to save Morse Industries and build ships together.
27. Recognition: Mr Morse tells Edward Lewis that he is "proud of him", in the way a father might speak to his son.
28. Exposure: Philip Stuckey discovers what has been going on.
29. Punishment: Philip fails to get the "kill" he has long anticipated.

Difficult Task

Vivian's Journey

23. Anonymous Arrival: Philip Stuckey shows up unexpectedly at Edward's Penthouse suite at the Regent Beverly Wilshire.
24. Unfounded Claims: Philip believes that because Vivian is a prostitute, she owes him sex for the failure of the Morse deal.
25. Difficult Task: Vivian must avoid being raped by Philip, demonstrating that she is no longer at anyone's sexual "beck-and-call".
26. Solution: Vivian struggles successfully against Philip, before Edward arrives and prevents Philip from raping her.
27. Recognition: Philip Stuckey realizes the true nature of the bond between Edward and Vivian.
28. Exposure: Edward realizes what a real creep Philip Stuckey is.
29. Edward hits Philip and then summarily fires him.

Figure 8.7 (Continued)

The Pivotal Nineteenth Function: Disenchantment

19. Disenchantment: Edward gives Vivian the money he owes her for the week, and tries to convince her that what he is offering her is the best that he can; Vivian accepts the money but decides to leave, rejecting Edward's offer of an apartment.

Return

20. Return: Vivian goes to the door, prepared to leave.
21. Pursuit: Edward asks her to stay, for one more night.
22. Escape: Vivian refuses and leaves the Regent.

Notification Device

Mr Thompson says to Edward that is must be hard to give up something that is so beautiful and tells Edward Lewis that Daryl drove Miss Vivian home that day.

Difficult Task

Edward's Love Journey

23. Anonymous Arrival: Edward arrives in Vivian's neighborhood and buys some flowers for her.
24. Unfounded Claims: Kit demands more rent than is strictly her legal right from her prospective new roommate.
25. Difficult Task: Edward must prove his love to Vivian.
26. Solution: Edward climbs the balcony stairs to meet Vivian.
27. Recognition: Vivian hears *La Traviata* playing and watches Edward come up the balcony stairs.
28. Exposure.
29. Transfiguration.
30. Punishment.

These three functions are not included in this sequence, because Exposure and Punishment have already been executed with Philip Stuckey and because Vivian was Transfigured at the Fifteenth Function.

31. Union: Edward and Vivian kiss, declaring their belief in fairy tale endings.

Figure 8.7 (Continued)

1. Edward Lewis' Father	Who absents himself for a time
2. Edward Lewis	Who goes on a Journey, reacts to Vivian Ward and weds Vivian at the end
3. Philip Stuckey	Who struggles with Edward Lewis
4. Vivian Ward	Who dispatches Edward Lewis
5. Mr Morse	Who tests Edward Lewis about his business practices
6. Mr Thompson; Daryl	Who assists Edward Lewis by advising him not to let Vivian Ward go and telling him where Vivian might be found
7. Vivian Ward	Who weds Edward Lewis

Figure 8.8 The Reluctant Prince and the cast of characters in *Pretty Woman*

1. Vivian Ward's Third Boyfriend	Who absents himself for a time
2. Vivian Ward	Who goes on a Journey, reacts to Edward Lewis and weds Edward at the end
3. Kit, her roommate	Who wants Vivian Ward to remain on Hollywood Boulevard
4. Edward Lewis	Who dispatches Vivian Ward
5. Mr Thompson	Who tests Vivian Ward about how to dress and behave properly
6. David Morse; Philip Stuckey	Who acts as the Nice and Nasty Amorous False Heroes to Edward Lewis for Vivian's affections
7. Edward Lewis	Who weds Vivian Ward

Figure 8.9 The Frog Princess and the cast of characters in *Pretty Woman*

9
The Puss-in-Boots Genotype

In the plot genotype of *Puss-in-Boots*, the Hero, the Youngest Son, who inherits Puss as a Humble Inheritance, requires an Angelic Double in order to win his life's fortune. The role of the Angelic Double is to dispatch the Reluctant Hero and to go on ahead of him, carrying out tasks that the Reluctant Hero would find either difficult or impossible to do. In this way, the Angelic Double carries out the preparatory work that will allow the Hero to marry the Princess.

0. The Initial Situation

In *Puss-in-Boots*, the Initial Situation is unmarked, but it need not be. Puss-in-Boots possesses unusual attributes: he is a clever, talking Cat. The fairy tale suggests that Puss has always lived with the Miller, and so there is no sense of the Angelic Double suddenly entering into the service of a Hero, with the Hero coming to recognize through an initial adventure Puss's magical properties. But this latter scenario is a possibility with this plot genotype.

1–7. Preparation

Characters: The Father, the Reluctant Hero, the Villainous Brothers, Puss-in-Boots
Setting: The Home of the Miller

The Father, the Miller, executes the First Function. By dying, he absents himself. In *Puss-in-Boots*, the Hero is the Youngest Son while the Villain is a composite figure of the first and second sons. "The eldest son took the mill; the second, the ass". Since the brothers are

blood relations to the Hero, their Villainy takes the simple form of an assertion of primogeniture. Villainy here is not the malicious action of a Sorcerer or other stranger; and after this, the two brothers are not heard from again.

The Second Function is executed as a Request from the Father to Accept a Humble Inheritance. The Cat (Puss-in-Boots) is the marked character, the Angelic Double and the Pivotal Fourth Character. Bereft of genuine choice, the Hero reluctantly accepts.

As Figure 9.1 indicates, the Fourth Function is executed when the Hero delivers important information to the Cat, by suggesting that he might eat him and make a coat out of the skin. By overhearing the Youngest Son's words, the Cat carries out Reconnaissance. Once again, this inversion of the plot functions is the reverse of *Cinderella*. It confirms the idea that characters who only appear to be bad do not carry out conscious acts of Reconnaissance but merely overhear the words of the Reluctant Hero. The Lack of the Hero is expressed early: "My brothers, by putting their property together, may gain an honest livelihood, but there is nothing left for me except to die of hunger." The Hero needs a way to make his fortune, even though he has no inherited property.

	Puss-in-Boots	***The Frog Prince***
Fourth Function	Delivery	Delivery
Fifth Function	Reconnaissance	Reconnaissance

Figure 9.1 The inverted Fourth and Fifth Functions in *Puss-in-Boots* and *The Frog Prince*

Functions Six and Seven are a Contract or Bargain for One's Life and Agreement to the Contract or Bargain, respectively. The Cat sat up on his four paws, and looking at him with a grave and wise air, said: "Master, I think you had better not kill me; I shall be much more useful to you alive". The acceptance is carried out when the Hero fails to carry through with his threat to kill the Cat.

8–10. Complication: Lack or Desire

Characters: The Reluctant Hero, Puss-in-Boots
Setting: The Home of the Miller, the Rabbit Warren

The Pivotal Eighth Function is Lack. The Mediation Function is carried out when the Cat says: "You have but to give me a sack, and a pair of boots such as gentlemen wear when they go shooting, and you will find you are not so ill off as you suppose". When the Hero agrees to cooperate, Counteraction is executed.

In *Puss-in-Boots*, there are two Journeys. The first is that of Puss, the Cat that changes its appearance in order to become Puss-in-Boots, the talking, scheming Cat, the Angelic Double of the Reluctant Hero. Puss-in-Boots goes on ahead to prepare the way for his master. In consequence, Puss-in-Boots goes on his own Journey, executing a set of functions from Departure through to Victory, while the Reluctant Hero follows behind in order to reap the reward of the Castle and the hand of the Princess in marriage. The second Journey is that of the Reluctant Hero. Following in the wake of Puss-in-Boots, the Reluctant Hero executes a similar sequence of plot functions, from Departure to Victory.

The Journey of Puss-in-Boots, the Angelic Double

11–15. Donation

Characters: Puss-in-Boots, the King
Setting: The Rabbit Warren, the Palace of the King

The Eleventh Function is executed when the Angelic Double, Puss-in-Boots, departs for the rabbit warren close by. Capturing a "fine fat young rabbit, ignorant of the wickedness and deceit of the world", Puss then marches up to the palace and presents this gift to the King, saying: "Sire, here is a magnificent rabbit, killed in the warren which belongs to my lord the Marquis of Carabas, and which he has desired me to offer humbly to your majesty." The reaction of the King is simply to accept the gift. The second gift is "two splendid fat partridges" to the King "with a similar message as before", and a reciprocal magisterial gesture of "something to eat and drink" for Puss-in-Boots.

The plan of the Angelic Double is intimately linked with this cunning talk of "the large preserves and abundant game which belonged to my lord the Marquis of Carabas". The King is being made obliged to this unknown figure. When the time comes, the Donation will rely on these previous gift exchanges. Alert readers will also note that Puss's description of the riches of the Marquis of Carabas would

represent the liquidation of the lack of the Reluctant Hero, even if there is, as yet, no obvious way in which the one can become the other.

The Journey of the Reluctant Hero

11–15. Donation

Characters: The Reluctant Hero, Puss-in-Boots, the King, the Princess
Setting: The River, the Road by the Riverside, the Royal Carriage

The onset of the Donation sequence begins when Puss discovers that "the King was intending to take a drive along the riverside with his daughter, the most beautiful Princess in the world". These functions are initiated when Puss advices the Reluctant Hero, saying: "Sir, if you would only follow my advice, your fortune is made." The Hero, who is growing disconsolate, simply states: "Be it so." In this way, the real Mediation and Counteraction are executed.

The Reluctant Hero then executes the Departure Function by following Puss's advice to "go and bathe in the river, at a place which I shall show you, and leave all the rest to me. Only remember that you are no longer yourself, but my lord the Marquis of Carabas". Being informed by Puss that the Marquis of Carabas is drowning, the King is naturally anxious to help. The King is then informed that some thieves have stolen all the clothes of the Marquis, making it impossible for him to appear "before his majesty and the illustrious Princess". By remedying this, the King and Princess carry out the function of the Gift Donor, and by supplying the "the most elegant supply of clothes for the young gentleman" the Reluctant Hero Receives a Magical Agent. As a result of these new clothes, the Reluctant Hero is Transfigured. After this, the invitation of the Princess to join them in the royal carriage is the beginning of the execution of Spatial Transference, a process that will be completed when the Reluctant Hero arrives at Ogre's Castle in order to take possession of it.

The Journey of Puss-in-Boots, the Angelic Double

16–18. Struggle

Characters: Puss-in-Boots, the Peasants
Setting: The Road by the Riverside

Puss runs so swiftly "that he kept a long way ahead of the royal carriage" until he meets with some Peasants. The Peasants represent the Helpers, who are tricked into helping the Hero by the use of threats. "Good people", said he, in a very firm voice, "the King is coming past here shortly, and if you do not say that the field you are mowing belongs to my lord the Marquis of Carabas, you shall all be chopped as small as mince-meat".

The Journey of the Reluctant Hero

16–18. Struggle

Characters: The Reluctant Hero, Puss-in-Boots, the King, the Peasants, the Princess
Setting: The Road by the Riverside, the Royal Carriage

As the Peasants continue to declare that the countryside through which the royal carriage is passing belongs to the Marquis of Carabas, even the King is at last astonished at the vast estate. As Figure 9.2 indicates, the attribution of the vast estates owned by the Ogre to the Reluctant Hero executes the function of Ornamentation.

	Puss-in-Boots	***Cinderella***
Sixteenth Function	Struggle	Struggle
Seventeenth Function	Ornamenting	Branding
Eighteenth Function	Victory	Victory

Figure 9.2 The Ornamentation Function in *Puss-in-Boots*

The Journey of Puss-in-Boots, the Angelic Double

16–18. Struggle

Characters: Puss-in-Boots, the Peasants, the Ogre
Setting: The Castle of the Ogre

At last, Puss arrives at "a great Castle where dwelt an Ogre, to whom belonged all the land through which the royal equipage had been driving". The Ogre is "a cruel tyrant, and his tenants and servants were terribly afraid of him". This fact helps to explain why the Peasants are so ready to say whatever they were told by Puss.

By marching up to the Castle with his boots on, Puss intends to enter into a Struggle with the Ogre. The function is initiated when Puss asks to have his traveler's curiosity satisfied, by seeing for himself the manner in which the Ogre can change shape. The Ogre immediately changes himself into the shape of a Lion, which serves to scare Puss so much that he springs up to the roof of the Castle and hides himself in the gutter. The Ogre's temporary striking fear into Puss's heart represents the function of Branding. Puss then shows his skills at tricking and deceiving by urging the Ogre to turn himself into a Mouse, saying: "it may be easy enough for such a big gentleman as you to change himself into a large animal: I do not suppose you can become a small one – a rat or mouse for instance. I have heard that you can; still, for my part, I consider it quite impossible".

When the Ogre transforms himself into a Mouse, Puss immediately kills him, thus executing Victory. As soon as the Reluctant Hero appears on the threshold of the former Ogre's Castle, the Pivotal Nineteenth Function of the Liquidation of Lack is executed. From the standpoint of Puss-in-Boots, however, the execution of the Pivotal Nineteenth Function looks more like a Covering Up of the Crime. The King and Princess must never know that the Marquis of Carabas inherited his Castle and vast estates by means of the murder of its former owner. The typical plot genotype requires the Reluctant Hero to Return at this point; but this obviously does not happen in *Puss-in-Boots*, since the Reluctant Hero now intends to take possession of his new estates. What thus results is the omission of the sequence Return-Pursuit-Escape, and the Reluctant Hero executes an Anonymous Arrival at his new home.

The King's royal carriage has now arrived at the Castle and Puss runs forward to greet them, saying in a loud voice: "Welcome, sire, to the Castle of my lord the Marquis of Carabas".

Greatly impressed, the King replies: "I have never seen anything finer than this courtyard and these battlements. Indeed, I have nothing like them in the whole of my dominions".

The Journey of the Reluctant Hero

20–31. Difficult task

Characters: The Reluctant Hero, Puss-in-Boots, the King, the Princess

Setting: The Royal Carriage, the Castle of the Ogre/Marquis of Carabas

At function 24, the Reluctant Hero takes possession of the Castle from its former owner. The Ogre, being dead, has no further claims on his former possessions.

The Difficult Task is not really so difficult: the Reluctant Hero must prove to the King during the course of the dinner that they take together that he will make a suitable husband for the Princess. Since there are no rivals at the dinner, the task is solved by the end of the meal with the King's declaration of the good qualities of the new Marquis of Carabas. The King carries out the function of Recognition by accepting "the good qualities of the Marquis of Carabas", even if he is somewhat drunk when he does this, by asking the Reluctant Hero to become his son-in-law. The Marriage of the Princess and the Reluctant Hero takes place the next day.

Importantly, there is no Punishment or Exposure Functions, since the Ogre is already dead, while the Claims of the Ogre to the Castle must be kept quiet. Similarly, the Reluctant Hero does not need a new appearance, since the gift of suitable clothes, the Donation, has already supplied him with this. Figure 9.3 illustrates the 23-function plot genotype of Puss-in-Boots; Figure 9.4 illustrates the Cast of Characters.

0. *The Initial Situation*

The Initial Situation is NOT a function
(though it might be, since the Cat has the ability to talk and might have had unmentioned past owners who have likewise benefited by this talent).

Preparation

1. Departure: The Father dies.
2. Humble Request or Inheritance: The Hero inherits Puss as part of the Father's will.
3. Reluctant Acceptance: The Hero reluctantly accepts.
4. Delivery: The Hero gives voice to his feelings of despair.
5. Reconnaissance: Puss overhears the Reluctant Hero.
6. Bargain: Puss begs for its life from the Hero.
7. Agreement: The Hero reluctantly accepts.

Figure 9.3 The 23-function plot genotype of *Puss-in-Boots*

Complication

The Pivotal Eighth Function: Lack

8. The Pivotal Eighth Function of Lack: The Hero lacks prospects for a future career.
9. Mediation: Puss gives voice to the Hero's Lack.
10. Counteraction: The Hero agrees to cooperate with Puss.

The Doubled Donation in **Puss-in-Boots**

The Journey of the Angelic Double

Donation

11. Departure: Puss-in-Boots departs from home.
12. Test: Puss-in-Boots tells the King that he has a gift from his lord, the Marquis of Carabas.
13. Reaction: The King reacts warmly to Puss-in-Boots.
14. Receipt: The King accepts the gift of a fine, fat rabbit from Puss-in-Boots on behalf of the Marquis of Carabas.

Struggle

15. Spatial Transference: Puss-in-Boots arrives at the Castle of the Ogre.
16. Struggle: Puss-in-Boots invites the Ogre to change shape.
17. Branding: Puss-in-Boots is terrified by the ferocious appearance of the Ogre as a Lion.
18. Victory: Puss-in-Boots falls on and kills the Ogre in the shape of a Mouse.

The Journey of the Reluctant Hero

Donation

11. Departure: The Reluctant Hero, following the instructions of Puss-in-Boots, goes out to bathe in a nearby river.
12. Test: The King and his daughter pass by in a carriage.
13. Reaction: Puss-in-Boots calls out to the King that a thief has robbed the clothes from his master, the Marquis of Carabas.
14. Receipt: The King donates a beautiful suit of clothes to the Reluctant Hero.

Struggle

15. Spatial Transference: The Reluctant Hero begins his Journey to the Castle of the Ogre in the company of the King and his Daughter.
16. Struggle: The King is informed along the way that the territory he is passing through belongs to the Marquis of Carabas.
17. Ornamentation: The King begins to acknowledge the territorial might of the Marquis of Carabas.

Figure 9.3 (Continued)

18. Victory: The King arrives at the splendid Castle that is said to belong to his guest, the Marquis of Carabas.

The Pivotal Nineteenth Function: Liquidation of Lack

19. Liquidation of Lack: As the Marquis of Carabas, the Reluctant Hero's prospects are secure.

Arrival

23. Anonymous Arrival: The Reluctant Hero arrives at the former Giant's Castle.
24. Unfounded Claims: The Ogre, who is now dead, can make no further claims on the Castle.

Difficult Task

25. Difficult Task: The Reluctant Hero must impress the King.
26. Solution: The Reluctant Hero dines with the King and Princess.
27. Marriage: The Reluctant Hero marries the Princess.

Figure 9.3 (Continued)

1. The Father	Who absents himself by dying, leaving a paltry inheritance
2. The Reluctant Hero	The Youngest Son who reluctantly agrees to a bargain with the Angelic Double, is rewarded by the Gift Donor and weds at the end
3. The Unwitting Villains	The Older Brothers, who disinherit the Hero without malice
4. The Angelic Double	Puss-in-Boots, who dispatches the Reluctant Hero but also goes on ahead, acting in place of the Reluctant Hero
5. The Gift Donor	The King and Princess who provide the Reluctant Hero with a Magical Agent
6. The Helpers	The Peasants, who assist the Reluctant Hero
7. The Murderous False Hero	The Ogre who possesses what the Hero lacks
8. The Princess	Who recognizes the Reluctant Hero and marries him

Figure 9.4 The cast of characters in *Puss-in-Boots*

10
The Puss-in-Boots Genotype in *The Mask* (1994)

The Mask (1994) is an interesting variant of the Superhero theme in contemporary Hollywood – and it serves to shed light on the dynamics of many other Superhero movies. The basic plot involves an ordinary nice guy who is transformed into an Angelic Double possessing special powers.

In *Puss-in-Boots*, the Reluctant Hero and Puss-in-Boots are separate characters who nonetheless undertake parallel journeys. The more typical pattern in Superhero fiction is for the creature to become an aspect of the personality of the Reluctant Hero. The Angelic Double may take the form of a wolf, a bat, a spider or other creature. In *The Mask*, there is little stress placed on this aspect of the Angelic Double's personality (instead, the focus is laid on the comic possibilities opened up by Stanley's obsession with Looney Tunes); but Milo, Stanley Ipkiss' dog, does assume the role of the Angelic Double temporarily. And, at the end of the movie, Milo is explicitly associated with The Mask, when he playfully grabs onto it as Charlie desperately tries to prevent it from floating away.

0. The Initial Situation is a function

The Mask begins in Edge City, with a diving expedition laying pipeline beneath the sea. As a diver explores the sea bottom, he notices a sunken chest and starts to try to free it. All of a sudden, a huge piece of piping comes loose far above his head and plunges downward, eventually trapping him beneath its weight on the seabed. As it falls, the edge of the pipe knocks the lid off the

sunken chest, which causes a mysterious Mask that has been trapped inside to rise slowly from beneath the waves. The probable death of the diver represents a Marked Initial Situation: before the story commences, something bad has already happened.

Stanley's Journey

1–3. Preparation

Characters: The Female Bank Colleague; Stanley Ipkiss; Charlie; Tina Carlyle
Setting: The Bank

Stanley Ipkiss is an ordinary, unlucky-in-love bank employee who lives alone with his dog, Milo; he spends most of his spare time watching Looney Tunes cartoons on the TV. Mrs Peenman, his landlady, is a shrill-voiced, mean-spirited woman, with a rather low opinion of her tenant. As the story begins, we see Stanley at work in the bank. By virtue of being at work, rather than at home, Stanley has already executed the First Function of Departure.

The Second and Third Functions: Requesting and Agreeing

Stanley has just bought two tickets for a show that evening. He wants to take a female colleague with him, but she protests that a female friend of hers is coming into town and that this friend would also like to go. Since there are no more tickets available, Stanley plays the gentleman by reluctantly giving away both tickets. In this way, Stanley demonstrates both his kind-heartedness and his retiring nature. Unfortunately, it also demonstrates the woman's complete lack of sexual interest in Stanley. Stanley's personality is thus an integral part of why he has such a lack of success with women.

Initially, it appears as though Stanley will execute the Second Function of Requesting when he asks the female bank employee whether she would like to go to the show. When she refuses his offer, however, the Second Function is canceled. As Figure 10.1 indicates, the real pair of functions then becomes the Requesting by the female bank employee for the tickets for her and her friend and the Accepting by Stanley, which requires him to give up the tickets.

2. Requesting: Stanley asks the Female Colleague to come with him to the show that evening	2. Requesting: After this, the Female Colleague asks Stanley to give her the two tickets so that she can take her female friend to the show
3. Refusing: But the Female Colleague protests that she wants to take her female friend instead	3. Accepting: . . . and Stanley magnanimously, if somewhat reluctantly, agrees

Figure 10.1 A substituted Second and Third pair of Functions in *The Mask*

The Fourth and Fifth Functions: Reconnaissance and Delivery vs. Spying and Delivery

As a form of compensation, Stanley's co-worker and friend, Charlie, offers to take him out to the Coco Bongo Club, the "hottest new joint in town" that evening. In consequence, Stanley and Charlie function temporarily as composite Hero figures, even though Charlie's only role is to threaten to occupy Stanley's main role in the plot. Charlie acts in a mildly competitive way for the attention of good-looking potential bank customers; and later, Charlie fails to notice when Stanley has not managed to get past the bouncer at the Coco Bongo Club. Sometimes, Charlie gives voice to opinions that we can assume Stanley also shares: these include his low opinion of their boss, Mr Dickey, and his high opinion of Tina Carlyle's good looks.

4. Reconnaissance: Tina Carlyle comes into the bank and asks to open a bank account with Stanley Ipkiss	4. Spying: Unbeknown to Stanley, a camera in Tina's bag films the bank vault
5. Delivery: Stanley does his best to accommodate Tina's request	5. Delivery: The image of the bank vault appears on Dorian Tyrell's TV screen upstairs at the Coco Bongo Club

Figure 10.2 Reciprocal-Retrospective Fourth and Fifth Functions in *The Mask*

As Figure 10.2 shows, the Fourth and Fifth Functions are a pair of Reciprocal-Retrospective Functions. Immediately after Stanley's rejection by his female colleague, the very good-looking Tina Carlyle comes into the bank. Although Charlie makes the first approach, Tina seems intent on being served by Stanley. Her sexual charm

completely overwhelms Stanley; star-struck, he nonetheless tries to help her in her apparent quest to open a bank account.

Unbeknown to Stanley, however, there is a small hidden camera in Tina's bag, which is designed to carry out surveillance on the bank in preparation for a future heist. As things turn out, Tina is the girl pal of a local mafia-type gangster named Dorian Tyrell – and Stanley's desk is ideally placed so that the bank vault can be seen when a customer is sitting opposite.

When two Heroes go their separate ways, the plot functions must be executed twice, once for each character. Both Heroes have their own particular plot Journeys. It turns out, however, that this can also be true of Villains too – at least up to the point where the Hero and Villain come into close contact. *The Mask* provides a good example. In this screenplay, the Hero, Stanley Ipkiss, and the Villain, Dorian Tyrell, do not meet up properly until the Struggle. However, since both stories are important, Stanley and Dorian execute separate but parallel plot journeys. The effect of this doubled plot structure increases the tension and sets the stage for their eventual collision.

Dorian's Journey

1–3. Preparation

Characters: Dorian Tyrell; Stanley Ipkiss; Tina Carlyle
Setting: Upstairs at the Coco Bongo Club

When we first meet Dorian Tyrell, he is staring at the image of the bank vault of the Edge City Bank that is being recorded by the camera hidden in Tina's handbag. Plot genotype theory requires that the true source of evil is located principally in one character. What this means is that the other Gang Members only carry out acts of Villainy as a result of the Villain's commands. When the Villain is arrested, defeated or killed, the power of the Gang is dissolved. In *The Mask*, the Villain is Dorian Tyrell. Each of the other members of the Gang can temporarily fill the role of the Villain; but the defeat of Dorian, the Villain, will dissolve the power of the Gang.

This is why although Tina Carlyle functions as the Villain (she carries out Reconnaissance) – she is not the true source of Villainy. That is also why when Stanley is bounced out of the Coco Bongo Club

by Bobby, the bouncer, Dorian Tyrell is standing nearby, looking on. Once Dorian's power is ended, the power of the whole Gang will be dissolved and Tina will be able to switch sides and become the Princess.

The Second and Third Functions: Requesting and Agreeing

While still looking at the image of the bank vault, Dorian asks Doctor Freeze, a Gang Member, whether he is capable of pulling off the planned heist at the Edge City Bank or not. The Doctor suggests that it will not be difficult.

The Fourth and Fifth Functions: Reconnaissance and Delivery

But then the Doctor asks Dorian what Niko will have to say about this. It turns out that Niko, the man for whom Dorian actually works, has a lot more power than Dorian; and apparently Niko has no idea that Dorian is undertaking actions, like bank robberies, without his permission. The Doctor is right to be concerned because, as we soon see, Niko is a formidable opponent. But Dorian is non-plussed: "First, we take the banks, then we take Niko, and then this whole city is our playground", he replies.

Stanley's Journey

1–3. Preparation

Characters: Stanley Ipkiss; The Car Driver & the Guys at the Car Repair
Setting: The Street and the Car Repair Shop

Since he intends to go to the Coco Bongo Club that evening with Charlie, Stanley needs a car. But his '89 Civic is being repaired, and so he heads off to the Ripley Auto Finishing to retrieve it. When viewed from Stanley's point of view, this pair of functions should be a relatively simple Bargain-Agreement. From the point of view of the Pair of Dishonest Car Repairmen, however, the pair of functions is Trickery-Complicity. What was supposed to be a simple oil change has become a major set of repairs that will cost a lot of money. As a consequence, Stanley will not be able to use his '89 Civic for tonight's date with the girls and Charlie at the Coco Bongo Club. However, the guys at the Ripley Auto Finishing magnanimously rise to the occasion

by offering Stanley their "loaner", a car of so little worth that it will eventually fall to pieces on him.

Stanley's acceptance of the loaner is of significance. Although the car is virtually worthless, it will allow Stanley to drive to the Edge City bridge after he leaves the Coco Bongo Club. In this sense, the loaner is an intrinsic part of the Dispatching Function: Stanley Ipkiss' reluctant acceptance of the loaner bears affinities with the original reluctance of the Reluctant Hero in *Puss-in-Boots* to accept Puss.

As Figure 10.3 shows, once again, the Sixth and Seventh Functions can be analyzed in Reciprocal-Retrospective terms.

6. Bargain: Stanley tries to pick up his Civic from the Car Repair Shop, following an oil change	6. Trickery: . . . and so, with his Civic being repaired, the Car Repairmen offer Stanley use of the "loaner"
7. Agreement: But instead of having the car ready, the Car Repairmen say that the Civic requires some more work . . .	7. Complicity: Stanley reluctantly accepts the use of the "loaner"

Figure 10.3 Stanley's Journey: A substituted Sixth and Seventh pair of Functions

When Stanley arrives at the Coco Bongo Club in his borrowed loaner, Charlie introduces him to their two dates for the evening. At this point, despite everything, it looks as though it might turn out to be a successful evening. But as Charlie hails Bobby, one of the bouncers, in order to get admitted, Stanley becomes momentarily distracted – and so fails to get in along with Charlie and the two young women.

8–10. Complication: Villainy

Characters: Stanley Ipkiss; Dorian Tyrell; Bobby the Bouncer
Setting: Outside the Coco Bongo Club

As a consequence, Stanley's attempt moments later to get inside the Club alone by undoing the rope barrier and casually walking into the Club look like the act of a gatecrasher; and he is quickly given the bum's rush by Bobby, the bouncer, watched over in approval by the Villain, Dorian Tyrell. Stanley's humiliation outside the Coco Bongo Club executes the Pivotal Eighth Function of Villainy. This is

because by being dropped on the ground, Dorian Tyrell ensures that Stanley sustains minor injuries and is permanently excluded from the evening's entertainment.

Almost immediately, Stanley looks up to see Tina, an image of loveliness, arrive at the Coco Bongo Club. As Tina looks at Stanley, who is dripping wet and dirty, the car park attendant arrives with the loaner to complete Stanley's humiliation in front of this gorgeous woman.

"Here's your car, sir", says the attendant.
"That's not my car", replies Stanley half-truthfully.

Stanley is a loser – and Tina knows it. Tina's knowledge of who Stanley really is executes the Mediation Function. Nonetheless, at the last minute, despite all that he has endured so far, Stanley plucks up enough courage to tell the driver that he is "really angry". Stanley's dressing-down of the driver in front of Tina Carlyle represents the first time that Stanley has rebelled against his lowly status. It represents the first time that the Hero has taken action to change his situation. It thus functions as Counteraction. When he drives off into the night, Stanley executes Departure.

Stanley's Journey

11–15. Donation

Characters: Stanley Ipkiss; Bobby the Bouncer; the Mask
Setting: The Bridge near the River

Driving off aimlessly in the loaner, Stanley eventually arrives at the Edge City Bridge. Even now his troubles are not completely over: he accidentally burns his hand while touching the car's hood, as it seems to be overheating. What is more, when Stanley takes a kick back at the car in revenge, it immediately begins to fall apart before his eyes. It seems that nothing Stanley can do will go right. Everything he has tried to do has failed. All that is hidden inside him seems destined to remain that way. No man seems to feel threatened by his lackluster protests against his fate, and no woman seems interested in taking a chance to find out how nice he really is. In truth, Stanley seems on the verge of contemplating suicide. At this lowest point in his journey, Stanley spots what appears to be a body in the water. This

is the Test. Stanley reacts appropriately to the Test by acting in the way a Hero should. He immediately rushes down to the riverside in order to see whether he can rescue the drowning person, using his knowledge of cardiopulmonary resuscitation (CPR).

However, when he dives in, Stanley realizes to his disgust that what he thought was a human being was just a bunch of old rags pulled together by the current. Or so it would seem. Partially hidden among the detritus, Stanley pulls out an old wooden Mask. But this does not seem to be just any old Mask. Stanley becomes aware that there is something odd about it, the way it catches the light in a mysterious way, shimmering in an unearthly manner. But perhaps it is just an effect of the light. Meanwhile, up on the bridge, the police have arrived, presumably because the loaner is blocking the road. A Police Officer calls down to Stanley in an effort to discover what he is doing. Half-worried that he might look like a fool, Stanley holds up the Mask that he has salvaged from the heap of sodden rags on the top of the water.

"I was looking for – my mask!" he calls out to them.

Stanley's discovery of the Mask executes the Fourteenth Function, the Receipt of a Magical Agent.

Stanley's Journey

15. Spatial transference/29. Transfiguration

Characters: Stanley; the Mask; Milo
Setting: Stanley's Home

Still waterlogged, dripping everywhere on the landing, Stanley arrives back home to be met by his landlady, Mrs Peenman. She complains about the noise and the wet, threatens that the money will be taken out of his security deposit, and calls him "a big nothing". Back inside the safety of his apartment, Stanley is greeted by the one creature that he can trust to be faithful to him, his beagle, Milo. In an effort to cheer Stanley up, Milo brings over the Frisbee to play. Despite his weariness, Stanley throws the Frisbee; and the audience see that Milo is pretty good at catching things that fly through the air. To pass the time, Stanley elects to watch some Looney Tunes cartoons. From the next apartment, the loud voice of Mrs Peenman commands him to

turn down the TV. As he is flipping through the channels, Stanley briefly views a talk show in which a female interviewer is talking to a psychologist named Dr Arthur Neuman. Dr Neuman has just written a new book called *The Masks We Wear*.

> The interviewer asks, "You're saying that everyone wears a mask?"
>
> "That's right", Dr Neuman replies. "We all wear masks, metaphorically speaking".

Meanwhile, Milo starts to growl at the old wooden Mask that Stanley has brought home with him. Picking the Mask up, Stanley goes over to the mirror and mimics the voice of Dr Neuman.

Stanley Ipkiss' transformation into the Mask represents the conflation of two separate functions: the Fourteenth Function (Receipt of a Magical Agent) and Function Twenty-Nine (Transfiguration). If most people wear a mask, "metaphorically speaking", Stanley Ipkiss' journey will involve the literal wearing of a mask that will give him unlimited powers to fight against those who oppress him and to seek out love from the woman he truly desires.

The Journey of the Mask

15. Spatial transference–18. Victory

Characters: Stanley; Dorian Tyrell's Gang; the Mask; Milo
Setting: Outside Stanley's Apartment; Stanley's Neighborhood; at the Car Repair Shop

An integral aspect of the *Puss-in-Boots* plot genotype is that the Angelic Double goes on ahead of the Reluctant Hero, performing actions that would otherwise be impossible. Once Stanley has become the Mask, of course, anything *is* possible – the wearer of the Loki Mask is, for all intents and purposes, invincible. As a consequence, there will be two parallel Struggle sequences, the first involving The Mask, the second involving Stanley.

During the first sequence, the Mask will carry out a series of increasingly serious acts of revenge to re-establish control in Stanley's world, before he attempts to make an assault on the Coco Bongo Club to win the heart of Tina Carlyle. During the second sequence, Stanley

will gradually learn to utilize these changing circumstances to reconfigure his own personality to be more like the Mask. In this way, Stanley will be able to reveal himself to Tina as a more dynamic, self-confident and caring lover than her current boyfriend, Dorian Tyrell. This is a potentially dangerous journey, because the Mask represents so much of what Stanley has repressed in his life. And not all that Stanley has repressed will re-emerge in a friendly form. Indeed, at the conclusion of the Difficult Task, Stanley will have to let go of the persona of The Mask; otherwise, it may overwhelm him.

The Struggle of The Mask consists of a series of escapades of increasing importance in terms of reasserting Stanley's wounded masculinity. First, The Mask scares his landlady. After this, he scares a motorist who tries to honk him into crossing the road more quickly. Then he defeats a local neighborhood Gang who seem intent on mugging him. Finally, he takes his revenge on the Used Car Repairmen. During each one of these escapades, the function of Branding is almost triggered, since each incident involves the potential of injury or even death. But since The Mask is invincible, the death-defying escapades resemble nothing so much as a Looney Tunes cartoon, in which the Hero merely picks himself up after each potentially fatal fall. This first set of escapades demonstrates the power of The Mask. It concludes the first Struggle sequence, culminating in the Victory over the Used Car Repairmen.

Notification Device

Characters: Stanley Ipkiss; Mrs Peenman and Lieutenant Kellaway
Setting: Stanley's apartment; the Hallway of Stanley's apartment

Notifications are important because they allow one character to find out something from another. In *The Mask*, the notification device is used in order to naturalize the seemingly inexplicable: that Stanley's experience last night was not a dream, despite its cartoon- or dream-like nature. Lieutenant Kellaway fills out one half of the major participant role for this notification. Since the detective can confirm that what happened last night was real, Stanley will be forced to recognize that The Mask has genuinely magical powers. With his detective's intuition, Lieutenant Kellaway will take on the role of a

kind of bad conscience or Helper on Stanley's journey. Kellaway will turn up periodically to ask Stanley whether he knows anything about "this Mask character". Gradually, it starts to dawn on Kellaway that Stanley himself may in fact be The Mask. In this sense, Kellaway helps to steer Stanley into the recognition that The Mask must be used to do good rather than evil.

The Journey of Stanley Ipkiss

16. Struggle–20. Return

Characters: Stanley
Setting: Stanley's apartment; the Edge City Bank

When he awakes from his deep sleep, Stanley is convinced that the previous night's adventures could not possibly be real. He goes over to the mirror and looks at his image, before glancing down at The Mask.

"I've got to lay off the cartoons", he says, blaming the TV for what he assumes is an overactive imagination.

At that moment, however, there is a knock at the door; and Stanley opens it to find Lieutenant Kellaway waiting for him. The detective asks whether Stanley heard any of the disturbances last night and points down the hallway where Mrs Peenman, clearly still upset, is explaining the previous night's events. Stanley tells the detective that he suffers from a hearing problem and consequently has heard nothing. But the news that the events really did take place has had a shattering impact on Stanley.

"That's impossible!" he says to himself.
"Those pajamas are impossible!" replies Lieutenant Kellaway.

As I have previously mentioned, Aristotle was the first theorist to recognize the significance of "signs". The Greek theorist saw that many stories contained a Hero who receives some unique wound, which allows for that character to be recognized later by others. Stanley's pyjamas will serve as an Aristotelian sign for Kellaway later at the Coco Bongo Club. When Dorian's Gang is firing bullets at The Mask, a small piece of The Mask's jacket will come loose and fall to the floor. As it does so, it will change back into a piece of Stanley's uniquely designed pyjamas.

After Kellaway gives Stanley his business card with his phone number on it, Stanley is left alone. But he is now late for work. As a consequence, he commands Milo to find his keys for him, which Milo quickly does. The carrying out of this small task represents a second plot preview of the major role that Milo will play in the latter part of the screenplay. But, at this point, the one night of cartoon-like adventure appears to be too much for Stanley's still-retiring personality. As a consequence, Stanley throws The Mask out of the window, believing in this way he will be free of its potentially destructive influence forever. Since The Mask is not finished with Stanley, however, it merely performs a boomerang- or frisbee-like circle in the air and comes back in the window to land safely back on Stanley's sofa.

Notification Device

Characters: Lieutenant Kellaway and Peggy Brandt
Setting: Ripley's Auto Fitting

Peggy Brandt fills out the second half of the major participant role for notification. She first shows up as a reporter for the *Daily Star*, looking for a tip-off to explain the odd events at Ripley Auto Fitting: somehow one of the car repairmen has got an exhaust pipe wedged up his backside. Peggy thinks it looks like a mob operation, a suggestion that Lieutenant Kellaway mocks, partly to hide his own lack of insight.

The Journey of Stanley Ipkiss

16. Struggle–18. Victory

Characters: Stanley
Setting: The Edge City Bank

As he enters the bank 40 minutes late for work, Stanley is intercepted by Charlie, who asks him where Stanley ended up the previous evening.

> "The girls and I were looking all over for you", Charlie says, by way of apology.
>
> "Did you try looking outside", says Stanley, "in the gutter?"

At this point in the Struggle, Stanley still lacks confidence both as a bank employee and as a potential lover. What takes place in this extended scene in the Edge City Bank will serve to rehearse those aspects of Stanley's personality that need to change. The first thing that Stanley lacks is the confidence to talk to his Bank Manager boss in anything other than a servile way. Apparently, Mr Dickey has only become the Bank Manager because of his rich father. What is more, Dickey is supposedly syphoning off a portion of the bank's income for his private use. The need for Stanley to continue his process of change explains Charlie's continued importance. Charlie tends to articulate what Stanley is thinking, encouraging him to rebel against his situation. For example, it is Charlie who points out that Mr Dickey is merely a "rich little idiot", even though he would never dare to say this in front of the Bank Manager himself.

But Charlie also defends Stanley from the wrath of Mr Dickey, the Bank Manager, who tells Stanley that he is 40 minutes late and compares Stanley's lateness to stealing. Charlie points out to Mr Dickey that the young woman that they are looking at in the newspaper is a prospective client of Stanley's. Somewhat predictably, Mr Dickey responds by saying that Stanley should send Tina to see the boss next time she comes in. In time, Stanley will need to recognize that the Bank Manager's hypocrisy may be used as a weapon against him.

At the same time, however, Charlie tends to discourage Stanley from forming too high a set of expectations. For example, Charlie points out the glowing review that Tina Carlyle's performance at the Coco Bongo Club received the previous evening, even though he will soon urge Stanley to forget about his chances with her. Charlie does this by telling Stanley that girls like Tina are always looking for "the Bigger Better Deal", and he advices Stanley to look out for someone more approachable.

The second thing that Stanley lacks is the confidence to talk to women in a way that engages their love interest. Stanley will need to recognize that even the most beautiful women can be wooed, if someone has sufficient confidence. This explains the switch from Charlie to Peggy Brandt in the second half of the scene. Increasingly, Peggy comes to assume some of the attributes that might otherwise be assigned to the character of Tina Carlyle. In a word, Peggy Brandt becomes a kind of Bad Tina, the effect of which will be to allow the real Tina to transition more smoothly into her later role as Good Tina or the Princess.

With her initial question about Auto Ripley Finishing and her claim to be a reporter for the *Tribune*, Peggy Brandt continues the interrogation of Stanley begun by Lieutenant Kellaway about the strange transformation he underwent on the previous night. With her intuitions about what women want, Peggy also takes on the role of a bad conscience for Stanley's love Journey. Appearing at first to be a more easily attainable woman than Tina Carlyle, Peggy will help steer Stanley into the recognition that he wants Tina for himself. As she leaves, Peggy also gives Stanley her business card with her telephone number on it.

Dorian's Journey

8–14. Complication and donation

Characters: Dorian Tyrell; Niko
Setting: Niko's Place

When last we saw him, Dorian was exchanging words with Dr Freeze about his gangland rival, Niko. His plot journey had arrived at the Reconnaissance-Delivery Function pair. When we next see Dorian, he is being hustled into the presence of Niko, flanked by two of Niko's heavies. What takes place here is a functional ellipsis. The audience must recognize that the Complication sequence has been omitted. It is not difficult to reconstruct, however. The most important point about this sequence is that it should closely parallel the earlier Journey undertaken by Stanley. As Figure 10.4 shows, the plot ellipsis charts Dorian's Entrapment by Niko.

Entrapment involves causing harm or injury to someone embarked on a plot Journey. The audience can imagine that the two thugs have had to use some force to convince Dorian to come with them to see Niko. This then would have led to Mediation, in which Dorian guesses that Niko had found out something about his "small scams". Whatever Counteraction Dorian undertook was clearly ineffectual, which explains why when we first see him Dorian is being escorted into Niko's presence. Dorian's presence in Niko's office represents Function 11, Arrival.

Since the whole sequence might have been filmed, the decision to omit it is strategic. Its effectiveness results from the sudden transformation in Dorian's fortunes, from confident challenger to

6. Bargain: Dorian is met by the two thugs sent by Niko	6. Trickery: . . . but Milo's thugs insist that Dorian accompany them to see Niko
7. Agreement: Dorian initially believes the two thugs have friendly intentions . . .	7. Complicity: Dorian reluctantly accepts that he must go

Complication = Functions 8–10

8. Entrapment: Dorian is grabbed by the two thugs.
9. Mediation: Dorian realizes that Niko knows something about the "small scams" he is involved in at the Coco Bongo Club.
10. Counteraction: Dorian offers ineffectual resistance to Niko's thugs.
11. Arrival: Dorian is dragged into Niko's presence.

Figure 10.4 Dorian's imaginary Journey: A substituted Sixth and Seventh pair of Functions

Niko's authority to submissive mat for Niko's golf practice. As a result, the sequence that follows is the Test. Niko quickly informs Dorian that the cops have just tried to shut down the Coco Bongo Club, saying that they believe Dorian is using it to run his own small-time scams.

The thugs force Dorian to the ground and place a golf tee in his mouth. Milo takes a couple of pretend swings with his golf Club, back and forth near Niko's temple. He tells Dorian that when he hears talk like this, it makes him lose his concentration. But Dorian reacts appropriately by maintaining his dignity and refusing to panic, even when it appears that Niko is about to bash his brains in. As a consequence, Niko executes an excellent shot and rewards Dorian with a Gift or Receipt of Important Information: Dorian has one week to leave town.

The Journey of The Mask

15. Spatial transference–18. Victory

Characters: Stanley; Dorian Tyrell's Gang; The Mask; Milo
Setting: Stanley's Apartment; the Edge City Bank; outside the Coco Bongo Club

The evening has arrived, which is the time when The Mask reassumes its magical power. Stanley has already gone to bed, but he is dreaming about Tina, replaying the Entrapment-Mediation pair of functions in

his mind, this time with a smart sports car in place of the loaner. Stanley gestures to Tina to come over, which she does. But instead of kissing him, Tina starts to lick the side of his face! Gradually, Stanley awakens to realize that in fact he is being licked not by Tina but by his dog Milo. He gets up, looks at the news clipping of Tina; and decides, not without a slight ethical Struggle, that he wants to become The Mask again.

After his Transfiguration is complete, The Mask realizes that he has no money. For this reason, he decides to head over to the Edge City Bank. In this way, he will be revenged upon Mr Dickey, the Bank Manager, who had claimed that Stanley had stolen from the bank this morning by showing up 40 minutes late. And in the process, The Mask will finally come face-to-face with Dorian's Gang, who are planning to do a heist on the Edge City Bank for this same evening.

Dorian's Journey

15. Spatial transference

Characters: Dorian's Gang; The Mask
Setting: Outside the Edge City Bank

In a van marked Edge City Power, Doctor Freeze waits with his pals for the right moment to embark on what he thinks will be a relatively simple robbery. Dr Freeze first communicates his intentions to Dorian. Once he has the lowdown on the state of things, Dorian tells Dr Freeze that he intends to go downstairs in order to be seen at the Coco Bongo Club and thereby avoid suspicion. Once again, the power of the Gang ultimately derives from Dorian, who is present on the heist by virtue of the phone call to Dr Freeze, even if he stays away from the actual bank job.

The Journey of The Mask

15. Spatial transference–18. Victory

Characters: Stanley; Dorian Tyrell's Gang; The Mask; Milo
Setting: The Edge City Bank; outside the Coco Bongo Club

As the Gang make their preparations outside the front doors of the bank, The Mask suddenly bursts out in a whirlwind of activity, armed with two hefty bags of stolen cash. This results in the triggering of the bank alarms, and Dorian's Gang can only look on as The Mask heads off into the distance. In the meantime, there is the sound of police sirens, signaling the arrival of the law; and Dorian's Gang quickly become entangled in a shoot-out with the police.

The Journey of The Mask

15. Spatial transference–20. Return

Characters: Stanley; Dorian Tyrell's Gang; The Mask; Milo
Setting: The seating area and dance floor at the Coco Bongo Club

Outside the Coco Bongo Club, a huge white limousine pulls up and The Mask steps out. In order to distract the bouncer, The Mask throws 100-dollar bills everywhere and walks in. This executes Spatial Transference. Out on the dance floor, Tina Carlyle performs "Gee Baby Ain't I Good to You", while Dorian sits in attendance at his Club, oblivious of what is about to unfold.

As I have previously suggested, a Struggle may take place without the full knowledge of one or other of the parties that this Struggle is taking place. Indeed, this happens so regularly that it may be seen as the typical pattern. The most important aspect of the Struggle in *The Mask* is that Tina Carlyle, The Mask and Dorian Tyrell come together spatially, even if Tina does not know the true identity of *The Mask* and Dorian Tyrell is unaware that The Mask has just beaten him to the punch by pulling off a successful robbery at the Edge City Bank.

In *Puss-in-Boots*, the Struggle is both a murderous one between Puss-in-Boots and the Giant for possession of the Castle and an amorous one between the Reluctant Hero and the Princess for possession of the Princess' hand. In *The Mask*, the Struggle combines elements of both these struggles. The dance floor scene between The Mask and Tina Carlyle has strong parallels with the ballroom scene in *Cinderella*. The dancing of The Mask is part of what will win Tina's heart. The Victory occurs when The Mask kisses Tina, and it is obvious that she enjoys it.

Dorian's Journey

15. Spatial transference–18. Defeat

Characters: Dorian's Gang; The Mask
Setting: Upstairs at the Coco Bongo Club

While The Mask is watching Tina dance, Eddie, a member of Dorian's Gang, rushes in and tells Dorian that he needs to come upstairs. When he gets there, Dorian is confronted with the sight of Dr Freeze, bleeding to death from a gunshot wound. This executes the Branding Function, and it leads to a temporary Defeat for Dorian. Seizing hold of Eddie, Dorian demands to know who was responsible for Dr Freeze's death. Eddie looks around bewildered and then spies The Mask out on the dance floor.

"Him!" he cries in triumph. "That's the guy!"

Eddie's identification of the man responsible for the death of Dr Freeze executes a partial version of the Pivotal Nineteenth Function of Uncovering the Crime. The trouble is that The Mask still requires capturing and unmasking. To bring about the first desideratum, Dorian orders his men to shoot and kill The Mask. But this is easier said than done, because of the powers that someone wearing The Mask of Loki possesses. The first shot that is fired at The Mask, however, does have a significant effect: it dislodges a small piece of his tie. When it hits the floor, it shrivels up and returns to its former state as a piece of Stanley's pyjamas. In this way, the Seventeenth Function of Branding is executed.

A strange comic book scenario follows in which Dorian and his Sidekick try ineffectually to shoot The Mask a number of times, and The Mask, mimicking a range of popular cultural heroes and Hollywood celebrities, pretends to die. Eventually, Dorian himself tries to shoot The Mask, but The Mask makes his final exit, still unscathed. The Mask's exit executes Return.

At this point, Lieutenant Kellaway and his men arrive. They quickly disarm Dorian and place him under arrest. Their intention is to take Dorian Tyrell down to the station to ask him questions about the man in the green mask who was involved in the bank heist that evening. The scene concludes with the discovery of the dead body of Dr Freeze upstairs by the police.

The Journey of Stanley Ipkiss

16. Struggle–18. Return

Characters: Stanley; Lieutenant Kellaway
Setting: Stanley's apartment

At the end of each Struggle, The Mask obtains a small but significant Victory, after which he goes back to Stanley's apartment. This represents Return. The options that are open are a resumption of the Spatial Transference for another night's activity – or the Uncovering of the Crime, when someone genuinely recognizes that Stanley Ipkiss is The Mask.

The next three scenes all demonstrate the power of a function that is almost but not quite executed. In each of these scenes, the possibility is held out that someone might just make this connection. Stanley awakes with hazy memories of the previous night's events, but his sleep is interrupted by the persistent knocking on the door by Lieutenant Kellaway. As he climbs out of bed and tries to get rid of whatever incriminating evidence is lying about the apartment, Stanley opens a cupboard door and discovers to his horror the huge sum of money from the Edge City Bank heist. Trying to fight off Milo, who wants to play frisbee with him, Stanley manages to hide the money once again before going to the front door to deal with Lieutenant Kellaway. Lieutenant Kellaway quizzes Stanley about the missing piece of his pyjamas, but Stanley tells him that the pyjamas were stolen the previous night. In this way, the scene concludes with the failure to Uncover the Crime.

The Journey of Stanley Ipkiss

16. Struggle–18. Return

Characters: Lieutenant Kellaway; The Mask
Setting: Police Headquarters

The next scene opens on the bank camera's recording of the previous night's robbery by The Mask. Lieutenant Kellaway's Sidekick suggests that perhaps The Mask, rather than Tyrell's Gang, was responsible for the bank heist, and Kellaway replies by asking his Sidekick to run

down the files on a man named Stanley Ipkiss. In this way, the scene concludes with the failure to Uncover the Crime.

The Journey of Dorian Tyrell

16. Struggle–18. Return

Characters: Dorian Tyrell
Setting: Upstairs at the Coco Bongo Club

Meanwhile, much the same activity is going on upstairs at the Coco Bongo Club, where Dorian Tyrell is offering $50,000 to anyone who can bring that "green-faced son-of-a-bitch" to him tomorrow alive. In this way, the scene concludes with the failure to Uncover the Crime.

The Journey of Stanley Ipkiss

16. Struggle–18. Return

Characters: Stanley; Lieutenant Kellaway
Setting: The Bank

The last time we saw him at the Edge City Bank, Stanley called himself a "jerk" in front of Mr Dickey and promised to send Tina Carlyle to see him if she happened to come into the bank again. But last night Stanley, as The Mask, robbed the Edge City Bank and kissed Tina. It would seem difficult for him to turn his back on this change in fortune. When Stanley arrives at work over an hour late, the police are still busy looking for clues to the previous evening's heist. As a result, Mr Dickey strides over to reprimand him.

But Mr Dickey is now dealing with a changed man, and Stanley urges him to "back off, Monkey Boy". He then threatens to tell the police that Mr Dickey has been using the bank as his own private piggy bank and that the IRS might be interested in Mr Dickey spending some time with them at "Club Fed". Chastised, Mr Dickey chooses to leave Stanley alone; and Charlie comes over to congratulate him.

Stanley says to Charlie, "I haven't really been myself lately".

It is clear that The Mask is having contradictory effects on Stanley: it has made him more self-confident and articulate, but it is also increasing the possibility that Stanley might actually start to become a bad guy. Stanley is mentally wrestling with whether or not The Mask can be used for exclusively good purposes.

Meanwhile, Charlie has good news: he has managed to procure two tickets for the Charity Ball this Saturday evening at the Coco Bongo Club. At this point, Tina Carlyle arrives at the bank. Tina is also going through her own Struggle. Gradually, she is learning to distance herself from Dorian and to open herself up to the possibility of other romantic interests. She first tells Stanley that she won't need to open a bank account after all. She then asks about The Mask, saying that she liked the way he danced. In this scene, Tina is poised precariously between Villain and Princess. Information about the identity of The Mask would allow Tina to claim the $50,000 reward that Dorian is offering; but Tina also seems genuinely interested in The Mask as a replacement for Dorian. Stanley tells Tina that he thinks she wants to meet The Mask again, and Tina agrees. He tells her that he and The Mask are old college buddies and that Stanley taught him a few dance moves. As a result, Tina asks to meet The Mask that evening at sunset at Landfill Park, and Tina gives Stanley a small peck on the cheek as a thank you.

The Journey of Stanley Ipkiss

16. Struggle–18. Return

Characters: Stanley; Dr Neuman
Setting: Dr Neuman's Office

In an effort to deal with the growing conflict about his personal identity, Stanley pays a quick visit to the office of Dr Neuman, the author of *The Masks We Wear*. However, perhaps because it is daytime, perhaps because Dr Neuman is present, The Mask refuses to Transfigure Stanley. However, Stanley does learn some important information. In this sense, the information might be seen as the Receipt of Important Information – or as an indication of the marked status of the plot genotype, with the reference back to the fourth- or fifth-century Scandinavian origins of The Mask.

(In the version of the screenplay of *The Mask* written by Mark Verheiden, the opening scene concerns a party of Vikings who are trying to get rid of The Mask off the coast of North America. Since this scene was omitted from the actual film screenplay, it makes sense to offer a short explanation of The Mask's origins. The other possible location for this scene would have been immediately after Stanley passed the Test. This is after all where Stanley first saw Dr Neuman on TV.) After eliciting a promise from Stanley that he will leave the office if Dr Neuman answers his question, Dr Neuman tells Stanley that he should go to meet Tina as both Stanley Ipkiss and The Mask. At this point, Stanley is still not ready to give up using The Mask to achieve his ends.

The Journey of Stanley Ipkiss

16. Struggle–18. Return

Characters: Stanley; Lieutenant Kellaway; The Mask; Tina Carlyle
Setting: Landfill Park

While Lieutenant Kellaway and Doyle carry out surveillance, Stanley makes his way to Landfill Park for the rendezvous with Tina Carlyle. Tina is surprised but pleased to see him, but when Stanley secretly Transfigures into The Mask, Tina resists his sexual advances. It is becoming clear that Tina has started to prefer Stanley to The Mask. It will be up to Stanley to take advantage of this changing situation.

The attempt of Lieutenant Kellaway and Doyle to arrest The Mask ends in failure. The Mask then faces a veritable firing squad of police guns, but defeats them by transforming himself into Cuban Pete and making the entire police squad dance before making his getaway.

The Journey of Stanley Ipkiss

20. Return-22. Escape

Characters: Stanley; Lt Kellaway and the Police Force; Peggy Brandt
Setting: Landfill Park

Cuban Pete runs down a side alley and Transfigures back into Stanley Ipkiss. As the police try to pursue him, Peggy Brandt shows up in her car and offers Stanley a means of Escape.

The Journey of Stanley Ipkiss

20. Return-22. Capture

Characters: Stanley; Peggy Brandt
Setting: Away from Landfill Park

In this scene, Peggy Brandt performs her final role as potential love rival to Tina Carlyle. In this way, Peggy executes Capture, since she waylays Stanley because she is interested in the $50,000 reward that Dorian is offering. It remains a mystery how Peggy has found out about this reward. When they show up to Capture Stanley, Dorian's Gang execute the first in a whole series of Anonymous Arrival Functions. As Figure 10.5 shows, the combination of Return and Difficult Task involves an initial set of six functions:

Return

20. Return: The Hero returns.
21. Pursuit: The Hero is pursued.
22. Rescue or Capture: The Hero is rescued OR the Hero is Captured.

Difficult Task

23. Anonymous Arrival: Unrecognized, the Hero arrives home.
24. Unfounded Claims: A False Hero presents Unfounded Claims.
25. Difficult Task: A Difficult Task is proposed to the Hero.

Figure 10.5 The Proppian sequence of Return-Pursuit-Capture in *The Mask*

The function of Capture, which was not recognized by Propp, is a plot function allele. The chief purpose of this functional allele is to extend the Pursuit. If a Hero is captured, that Hero must try to Escape again, since until he escapes, there cannot be a proper Anonymous Arrival. What ensues, therefore, between Capture and Escape are a whole series of false functions that alternate between Anonymous Arrival and Unfounded Claims.

The Journey of Dorian Tyrell

23. Anonymous Arrival

Characters: Stanley; Dorian and his Gang
Setting: Near Landfill Park

At the total mercy of Dorian's Gang, Stanley seems only minutes away from certain death. At this point, however, Dorian asks Stanley how The Mask works. When Stanley tells him, Dorian tries The Mask on and is immediately Transfigured. This represents Unfounded Claims, since The Mask does not truly belong to Dorian. Naturally, Dorian's personality becomes much more violent and cruel when he assumes The Mask, but at the same time he decides to spare Stanley so that Stanley can witness the "big blow-out" at the Coco Bongo Club. Dorian's plan is to use the Charity Ball to launch a successful challenge against Niko's bragging rights as the Edge City kingpin. Instead of immediately killing him, Dorian's Gang force Stanley to take them to his apartment so that they can recover the lost loot from the bank job.

Once again, this represents an execution of Anonymous Arrival and Unfounded Claims. Importantly, Stanley does not actually enter his apartment, although by these means his dog Milo becomes aware that his owner is in trouble. By following the captured Stanley, Milo will now take on the role of the Angelic Double. The recovery of the lost loot by Dorian's Gang represents a second Unfounded Claims, since the money does not truly belong to them.

The Journey of Stanley Ipkiss

23. Anonymous Arrival

Characters: Stanley; Lieutenant Kellaway and Doyle
Setting: Outside Police Headquarters

With their hands on the money, and plans for the evening's Charity Ball under way, Dorian's Gang drop Stanley off at the police headquarters with a fake green mask. Once again, this represents the execution of Anonymous Arrival.

The Journey of Milo

23. Anonymous Arrival

Characters: Stanley; Lieutenant Kellaway and Doyle; Milo
Setting: Outside Police Headquarters

More importantly, however, Stanley's arrival is followed by the Anonymous Arrival of the Heroic Double, Milo at the police station. It is Milo who will play the most important role in helping to spring Stanley from jail.

The Journey of Stanley Ipkiss

24. Unfounded Claims

Characters: Stanley
Setting: Police Headquarters

Somewhat implausibly, Tina Carlyle tries to Escape and ends up being pursued through the back alley immediately behind the police station. The Pursuit and Capture of Tina executes Unfounded Claims. In this way, Stanley realizes that Tina is in trouble. But his pleas to the police officer guarding him fall on deaf ears. It becomes apparent that the only person capable of saving the day will be Stanley Ipkiss himself.

The Difficult Task is now clear: it is to defeat Dorian and to win Tina's heart at the Bongo Club. The Difficult Task can be broken down. First, Stanley must find a way to Escape from jail. Then, he must make his way to the Coco Bongo Club to expose Dorian Tyrell's nefarious plans and seize The Mask back from him. Finally, he must succeed in rescuing Tina for himself. In order to carry out the first task, Stanley requires the help of Milo. By urging his canine to jump, Stanley manages to get Milo into the police cell with him. He then tells Milo to fetch the keys from the sleeping police officer. Milo succeeds in doing this; but while Stanley is breaking loose, Lieutenant Kellaway arrives. Showing his new-found independence and determination, however, Stanley takes Kellaway hostage and forces his way out of the police station. He then drives with Kellaway to the Coco Bongo Club.

The arrival of the Reluctant Hero at the Coco Bongo Club represents the true Anonymous Arrival in the plot genotype. It is comparable to the Anonymous Arrival of the Reluctant Hero at the Castle of the Giant in *Puss-in-Boots*.

The Journey of Stanley Ipkiss

23–31. Difficult task

Characters: Stanley and Milo; Dorian Tyrell and his Gang; The Mask; the Mayor; Tina Carlyle Lt Kellaway; Niko and his Gang
Setting: The Coco Bongo Club

When Stanley arrives at the Coco Bongo Club, Dorian, his power greatly inflated by his wearing of The Mask, is about to put a decisive end to Niko's power. The defeat of Niko at the hands of the Murderous False Hero Dorian Tyrell represents Unfounded Claims. Dorian has no right to The Mask, and no right to kill Niko, even though Niko himself is a malicious crime boss.

The second step in Stanley's Difficult Task is to defeat Dorian Tyrell. As the person in The Mask is invincible, however, it is crucial that Dorian be induced to take The Mask off. It is Tina Carlyle who succeeds in making Dorian do this, by asking for a final kiss from the real Dorian. As Dorian slips off The Mask, Tina kicks it up high in the air – where Milo succeeds in catching it in his teeth.

After Milo helps to defeat some members of Dorian's Gang, even while Stanley struggles with Dorian, Stanley gets the opportunity to wear The Mask one more time – and to save the Coco Bongo Club from being blown sky-high by the explosives that Dorian has put into place.

As The Mask, Stanley is able to defeat Dorian quite easily. Interestingly, the way he does this bears comparison to the way that Puss-in-Boots defeats the Giant, by asking him to assume the shape of a Lion and then a Mouse. First, Dorian's enormous powers are taken away from him; afterwards, he is flushed away down a cartoon toilet, becoming smaller and smaller as he turns round and round in the flush. In a similar way to *Puss-in-Boots* too, there is an aspect of deception connected to the Difficult Task. It is important that Stanley Ipkiss is not recognized as the man who has been The Mask, in much the way that it is important that the King and the Princess fail to

recognize that the Reluctant Hero is not truly the owner of the Castle he has come to possess.

As a consequence, although Tina may be said to recognize Stanley, the Mayor thwarts Lieutenant Kellaway's attempt to blame Stanley for the bank job. The Mayor tells Kellaway that everybody knows that Dorian Tyrell was The Mask. In this way, the Mayor carries out the Exposure of the Murderous False Hero.

What is more, since the Hero was previously Transfigured, there is no separate Transfiguration function. If anything, Stanley must recognize his need to live his life without The Mask. With the police taking the surviving members of Dorian's Gang to jail, Punishment is executed even without the presence of Dorian Tyrell. And the union of Stanley Ipkiss and Tina Carlyle stands in the place of the final Marriage Function.

In a humorous denouement, Stanley hurls The Mask over the Edge City Bridge to get rid of its power over him forever. Suddenly, Charlie realizes what a crazy thing it would be to do this, especially since there is every possibility that The Mask will be able to bring benefits to his own somewhat lonely existence. As the credits roll, Charlie and Milo are locked in an epic Struggle to possess The Mask. This action may be understood as a coda function: Stanley's renunciation of The Mask is an attempt at Disenchantment, while Charlie's attempt to grab The Mask for himself is an attempted Reenchantment. Figure 10.6 illustrates the 31-function plot genotype of The Mask; Figure 10.7 shows the Cast of Characters.

0. The Initial Situation

The Initial Situation is a function:

Enchantment: The Mask, a product of fourth- or fifth-century Scandinavia, indirectly causes the death of a diver in its effort to escape confinement in the treasure chest at the bottom of the Edge City River.

The Journey of Stanley Ipkiss

Preparation

1. Departure: Stanley arrives at work.
2. Bold Request: The Female Employee asks Stanley for the two tickets.
3. Reluctant Agreement: Stanley reluctantly gives up the two tickets.

Figure 10.6 The 31-function plot genotype of *The Mask*

Reciprocal-Retrospective Fourth and Fifth Functions in The Mask

4. Reconnaissance: Tina Carlyle comes into the bank and asks to open a bank account with Stanley Ipkiss	4. Spying: Unbeknown to Stanley, a camera in Tina's bag films the bank vault
5. Delivery: Stanley does his best to accommodate Tina's request	5. Delivery: The image of the bank vault appears on Dorian Tyrell's TV screen upstairs at the Coco Bongo Club

The Journey of Dorian Tyrell

2. Requesting: Dorian Tyrell asks Dr Freeze whether he can pull off the bank job at the Edge City Bank.
3. Agreement: Dr Freeze confirms that the bank job will be possible.
4. Reconnaissance: Dr Freeze asks Dorian Tyrell what Milo will think about the bank job.
5. Delivery: Dorian Tyrell replies: "First, we take the banks, then we take Niko, and then this whole city is our playground".

The Journey of Stanley Ipkiss

6. Bargain: Stanley tries to pick up his Civic from the Car Repair Shop, following an oil change	6. Trickery: . . . with his Civic being repaired, the Car Repairmen offer Stanley use of the "loaner"
7. Agreement: But instead of having the car ready, the Car Repairmen say that the Civic requires some more work . . .	7. Complicity: Stanley reluctantly accepts the use of the "loaner"

The Pivotal Eighth Function

8. Villainy: Dorian Tyrell causes Stanley Ipkiss to be excluded from the Coco Bongo Club and to sustain minor injuries from an encounter with a bouncer.

Complication

9. Mediation: Tina Carlyle sees Stanley wet and humiliated in front of the "loaner".
10. Counteraction: Stanley tells the Car Attendant that he is "very angry" with him.
11. Departure: Stanley drives away in the "loaner".

Figure 10.6 (Continued)

Donation

12. Test: Stanley Ipkiss sees what he believes is somebody drowning in the Edge City River.
13. Reaction: Stanley immediately rushes to the aid of the drowning person.
14. Receipt: Stanley takes possession of The Mask.

The Journey of The Mask

Struggle I

15. Spatial Transference/Transfiguration–18. Victory

16. Struggle: The Mask has encounters with a whole series of people who have inflicted injuries on Stanley Ipkiss, including Mrs Peenman, a motorist, a Gang of local thugs and the workers at Ripley Car Repair.
17. Branding: There is no Branding, even though many people try to inflict harm on The Mask.
18. Victory: The Mask emerges triumphant.

The Pivotal Nineteenth Function: Liquidation of Lack

19. Liquidation of Lack: As The Mask, Stanley Ipkiss' inadequacies are partially resolved as he obtains revenge on a number of enemies.
20. Return: The Mask returns to Stanley Ipkiss' apartment.
22. The Pursuit and Escape functions are not executed.
23. Anonymous Arrival: . . . and Stanley takes The Mask off, falling asleep.

The Journey of Stanley Ipkiss

Notification Device I

Lieutenant Kellaway informs an incredulous Stanley Ipkiss of the reality of the previous night's events with Mrs Peenman.

Struggle

15. Spatial Transference: Stanley hurries off to his job at the bank.
16. Struggle: Stanley is met by his boss.
17. Branding: Stanley is told off by his boss for being 40 minutes late.
18. Defeat: Stanley apologizes to his boss, calling himself a "jerk" and promising to send Tina Carlyle to see Mr Dickey next time she comes in.

Notification Device II

Peggy Brandt informs an incredulous Stanley Ipkiss of the reality of the previous might's events at the Ripley Auto Fitting.

Figure 10.6 (Continued)

The Journey of Dorian Tyrell

The absence of the Preparation and Complication sequences constitute a plot ellipsis.

Donation

12. Test: Niko forces Dorian to become a golf mat, using his mouth as a golf tee.
13. Reaction: Dorian endures the Test without fear.
14. Information Donation: Niko gives Dorian one week to leave town.

The Journey of The Mask

Struggle II

15. Spatial Transference/Transfiguration–18. Victory

16. Struggle: The Mask robs the Edge City Bank and then heads off to the Coco Bongo Club.
17. Branding: One of Dorian's men shoots at The Mask, dislodging a piece of his tie, which subsequently becomes a part of Stanley's pyjamas.
18. Victory: The Mask dances with and kisses Tina Carlyle.

The Pivotal Nineteenth Function: Liquidation of Lack

19. Liquidation of Lack: As The Mask, Stanley Ipkiss' inadequacies are partially resolved, as he enjoys spending a night at the Coco Bongo Club with Tina Carlyle.
20. Return: The Mask returns to Stanley Ipkiss' apartment.
22. The Pursuit and Escape functions are not executed.
23. Anonymous Arrival: . . . and Stanley takes The Mask off, falling asleep.

Dorian's Journey

15. Spatial Transference/Dorian's Gang arrives at the Edge City Bank.
16. Struggle: Dorian's Gang attempt to rob the Edge City Bank.
17. Branding: A policeman shoots Dr Freeze.
18. Defeat: Dorian's Gang leave without the loot.
19. Uncovering of the Crime: The Police arrive at the Edge City Bank.
20. Return: Dorian's Gang Returns to the Coco Bongo Club.
21. Pursuit: The Police follow Dorian's Gang back to the Coco Bongo Club.
22. Escape: Dorian's Gang arrives back just before the Police.
23. Anonymous Arrival: Eddie sidles up to Dorian and tells him that he should come upstairs.

Figure 10.6 (Continued)

The Journey of Stanley Ipkiss

Struggle

15. Spatial Transference: Stanley hurries off to his job at the bank, one hour late.
16. Struggle: Stanley is met by his boss.
17. Branding: Stanley threatens his boss with what he knows of Mr Dickey's misdemeanours.
18. Victory: Stanley triumphs over his boss.

Notification Device II

Tina Carlyle comes into the bank and tells Stanley that she wants to see The Mask again.

The Journey of The Mask

Struggle III

15. Spatial Transference: Stanley Ipkiss goes to Landfill Park.
16. Struggle: First Stanley and then The Mask encounter Tina Carlyle.
17. Branding: The police force try to arrest The Mask.
18. Victory: As Cuban Pete, The Mask forces the entire police force to dance.
19. Uncovering of the Crime: Lieutenant Kellaway becomes aware of the strange power of The Mask.
20. Return: The Mask flees down an alley.
21. Pursuit: The Police follow him.

The Journey of Stanley Ipkiss

20. Return: Stanley Ipkiss takes off his mask as he tries to Return home.
21. Pursuit: The Police are in hot Pursuit.
22. Apparent Escape: Peggy Brandt offers apparent sanctuary to Stanley Ipkiss.

Return

23. Capture: Peggy Brandt brings Stanley Ipkiss to an apparently safe house.

Figure 10.6 (Continued)

Difficult Task I

23. Anonymous Arrival: Dorian and his Gang show up.
24. Unfounded Claims: Dorian puts on The Mask.
25. Difficult Task: Stanley Ipkiss must avoid certain death at the hands of Dorian Tyrell.
26. Solution: Dorian suddenly asks Stanley to take the Gang to his apartment to recover the money from the bank job; he will spare his life so that they can recover the money.

Difficult Task II

23. Anonymous Arrival: Dorian and his Gang show up at Stanley Ipkiss' house.
24. Unfounded Claims: Dorian's Gang seizes the money from the bank job.

Difficult Task III

23. Anonymous Arrival: Stanley Ipkiss is dumped off at the police station with a false green mask.
24. Unfounded Claims: Stanley Ipkiss is arrested on the evidence of a false green mask.
25. Difficult Task: Stanley Ipkiss must get out of jail and get to the Coco Bongo Club to thwart Dorian's plans.

Difficult Task IV

The Journey of Milo

23. Anonymous Arrival: Milo shows up outside the police station.
24. Unfounded Claims: Tina Carlyle runs screaming from Dorian's Gang, who wish to take her back to Dorian.
25. Difficult Task: Stanley Ipkiss must get out of jail and get to the Coco Bongo Club to save Tina Carlyle.
26. Solution: With Milo's help, Stanley is able to get out of jail, and with Lieutenant Kelloway's help, Stanley makes his way to the Coco Bongo Club.

Difficult Task V

The Journey of Stanley Ipkiss

23. Anonymous Arrival: Stanley Ipkiss arrives at the Coco Bongo Club.
24. Unfounded Claims: Dorian Tyrell, dressed as The Mask, executes Milo in an attempt to become the new Edge City Kingpin.

Figure 10.6 (Continued)

25. Difficult Task: Stanley Ipkiss must defeat Dorian Tyrell.
26. Solution: With the help of Tina and Milo, Stanley is able to defeat Dorian Tyrell.
27. Recognition: Stanley is recognized as a Hero by Tina Carlyle
28. Exposure: Dorian Tyrell is rejected by Tina.
29. Transfiguration: There is no Transfiguration, since Stanley fights Dorian as himself.
30. Punishment: Dorian gets flushed away, and his Gang are arrested.
31. Union: Stanley and Tina are united.

Coda Function

32. Disenchantment/Re-enchantment: Stanley attempts to throw The Mask away, while Charlie tries to grab it for himself.

Figure 10.6 (Continued)

1. The Former Owner of The Mask	who throws The Mask away
2. The Reluctant Hero	Stanley Ipkiss, who reluctantly agrees to a bargain with the Angelic Double, is rewarded by the Gift Donor and weds at the end
3. The Unwitting Villains	Tina Carlyle; the Various Fools in Stanley's Neighborhood (the Bank Manager, the Hoodlums, the Car Driver, the Used Car Repairmen); Dorian Tyrell's Gang; Lieutenant Kellaway, Peggy Brandt
4. The Angelic Double	The Mask, who dispatches Stanley Ipkiss but also goes on ahead, acting in his place
5. The Gift Donor	The Mask, who provides the Reluctant Hero with a magical agent
6. The Helpers	Milo, Stanley's dog Tina Carlyle, Lieutenant Kellaway
7. The Murderous False Hero	Dorian Tyrell, who owns the Coco Bongo Club and possesses Tina Carlyle
8. The Princess	Tina Carlyle, who recognizes Stanley Ipkiss as a Hero and is united with him at the end

Figure 10.7 The cast of characters in *The Mask*

11
The Little Red Riding Hood Genotype

Charles Perrault's version of the *Little Red Riding Hood* plot genotype is comparatively short, consisting of just 18 functions, from Departure to Defeat. And yet it is of remarkable interest because it helps to explain a minor cinematic puzzle that will be discussed when we analyze Alfred Hitchcock's *Psycho* (1960).

0. The Initial Situation

Like The Robber Bridegroom in the story of that name, the Wolf in *Little Red Riding Hood* is intrinsically dangerous. In the Charles Perrault version of the story, it is stated that the Wolf would have eaten up Little Red Riding Hood immediately, were it not for the Woodcutter nearby. What this means is that the Initial Situation in *Little Red Riding Hood* is marked: the Wolf has killed before. This act of murder defines the nature of the story that is to follow. Here, the Heroine's overriding task is not to fulfil her Desire but to discover the truth about the identity of the creature that has dressed itself up to look like the young girl's Grandmother.

1–7. Preparation

Characters: The Grandmother; the Enthusiastic Heroine; the Villain
Setting: The Home of the Enthusiastic Heroine; the Forest

The First Function combines the Departure of both the Father, who is never mentioned, and the Grandmother, who lives somewhat far away. The forest is intrinsically dangerous, which is something Little Red Riding Hood's Mother should be aware of. Since this is a traditional fairy story, the absence of a genuine Father is undoubtedly not an accident.

The Second Function is that of Foolish Requesting. The function of Requesting contrasts with the somewhat similar-looking function in *The Robber Bridegroom*. In that fairy tale, the Father foolishly Requests the Heroine to get married, while the Third Function is the Heroine's Reluctance to Comply. In *Little Red Riding Hood*, the Mother foolishly Requests the Heroine to go out alone into the dark forest to visit her Grandmother, while the Third Function is the Heroine's Enthusiastic or Blind Agreement. In *Morphology of the Folktale*, Vladimir Propp suggests that Requests are always violated. However, this is not true. As Figure 11.1 indicates, in *Little Red Riding Hood*, there is an example of a paired function that involves a Foolish Request and a Blind Acceptance.

	The Robber Bridegroom	***Little Red Riding Hood***
Second Function	Foolish Request	Foolish Request
Third Function	Wise Reluctance	Blind Acceptance

Figure 11.1 The choice of the Second and Third Plot Functions in *Little Red Riding Hood*

Spying is carried out by the Wolf, who executes this function by asking Little Red Riding Hood where she is going. The function of Delivery follows when Little Red Riding Hood answers the Wolf's question truthfully by saying that she is going to visit her Grandmother, and even specifying the exact location of her Grandmother's house.

Trickery is executed by the Wolf when he tells Little Red Riding Hood that he will also go there to enquire after her Grandmother, challenging Little Red Riding Hood to see who can get there first. Little Red Riding Hood is Complicit in the Wolf's Trickery when she stops to pluck flowers, chase butterflies and gather nosegays, allowing the Wolf to win the race to get to the Grandmother's house first.

8–10. Complication: Entrapment/Desire

Characters: Little Red Riding Hood; the Wolf; the Grandmother
Setting: The home of the Grandmother

The Pivotal Eighth Function of Entrapment is where the Wolf arrives at the home of the Grandmother intent on killing her and dressing up in her clothes. There seems also to be a hint of Desire on the part of the Grandmother for the sight of her little grandchild and the basket of goodies that she is supposed to be carrying.

The function of Mediation is carried out when the Wolf answers in the voice of the little girl that he is Little Red Riding Hood, adding that he has brought a basket of goodies.

The Mediation Function normally involves the Heroine voicing her inner Desire out loud. In *Little Red Riding Hood*, however, it is the Villain who disguises the nature of his inner Desire in order to gain access to the house of the Grandmother.

Normally, the Counteraction involves the Heroine's recognition of something suspicious in the situation and the taking of steps to safeguard herself. This is the way in which this function is executed in *The Robber Bridegroom*, for instance. However, in this version of *Little Red Riding Hood*, the Grandmother fails to take the necessary Counteraction and gets eaten instead. This explains the stark differences that exist between this fairy tale and *The Robber Bridegroom*. Figure 11.2

***The Robber Bridegroom* (Stories of Survival)**

8. The Pivotal Eighth Function of Entrapment: The Heroine falls into the Villain's trap.
9. Mediation: The Heroine starts to become suspicious.
10. Counteraction: The Heroine decides upon Counteraction.

***Little Red Riding Hood* (Stories of Defeat)**

8. The Pivotal Eighth Function of Entrapment: The Grandmother asks, "Who is it?" to the sound of the knock on the door.
9. Mediation: The Wolf lies the Grandmother that he is Little Red Riding Hood.
10. False Counteraction: The Grandmother tells the Wolf how to open the door.

Figure 11.2 The Complication sequences in *The Robber Bridegroom* and *Little Red Riding Hood*

illustrates the distinction between Stories of Survival and Stories of Defeat.

11–15. Donation

As Figure 11.3 shows, in *Little Red Riding Hood*, the Eleventh Function is Arrival rather than Departure. The Donation here is not one in which the Heroine can receive something that will aid her with her Journey. Again, this is a Test of Survival. Little Red Riding Hood must try to see through the deception of the Wolf. But the Reaction of Little Red Riding Hood is to attribute the gruff voice of the Wolf to her Grandmother having a bad cold. She reacts by truthfully calling out her real name. Little Red Riding Hood is thus not rewarded with the Receipt of Important Information, which would be information about the true nature of the situation in which she finds herself. Instead, the Wolf tells her how to open the door.

	The Robber Bridegroom	***Little Red Riding Hood***
Eleventh Function	The Reluctant Heroine arrives at the lonely house in the darkest part of the woods	The Enthusiastic Heroine arrives at the home of her murdered Grandmother

Figure 11.3 The Eleventh Function in *The Robber Bridegroom* and *Little Red Riding Hood*

At this point, it would have been possible for Little Red Riding Hood's Reaction to be a further set of questions in order to identity the creature claiming to be her Grandmother. In this way, the Receipt of Important Information might then have been the recognition of what has taken place in the past.

15–19. Struggle

Spatial Transference is executed when the Wolf calls Little Red Riding Hood to come to bed with him. Spatial Transference is executed simply by crossing the space from the door to the bed. The difference between this function and the opposed function in *The Robber Bridegroom* is quite stark: here, the Murderous False Hero invites the Enthusiastic Heroine to approach him.

In *The Robber Bridegroom*, the Reluctant Bride is aware of the true nature of The Robber Bridegroom and kept a safe distance by remaining hidden behind the cask. In *Little Red Riding Hood*, the Murderous False Hero is fully aware of Little Red Riding Hood, although Little Red Riding Hood is ignorant of his true nature. In contrast, Little Red Riding Hood openly approaches the Wolf, because he is in disguise.

The Struggle consists of Little Red Riding Hood's repeated attempts to reconcile the appearance of the Wolf in disguise with what she knows of her Grandmother. The Struggle takes the form of a verbal dual, which Little Red Riding Hood must try to win by recognizing the deception that is being played upon her. Unlike other forms of Struggle in which the Heroine and Villain come close to each other but in which the Villain remains oblivious of the real situation, here the Villain has the more accurate understanding of what is going on.

Branding is executed when the Wolf falls upon Little Red Riding Hood, and Defeat occurs when he eats her up. It would be possible to sustain injury but not death from being attacked by the Wolf, which is the reason for separating out these two functions. In this fairy tale, however, it makes little genuine difference. As a result, the Pivotal Nineteenth Function of Uncovering the Crime is unstated, although it could be tacked on as a moral on the dangers of trusting to appearances, for example. In versions of the fairy tale where Little Red Riding Hood is rescued by the Woodcutter, the Pivotal Nineteenth Function obviously plays a crucial role, since it functions as the signal for the setting up of a Difficult Task. Figure 11.4 illustrates the 18-function plot genotype for *Little Red Riding Hood*; Figure 11.5 shows the Cast of Characters.

Initial Situation

0. Marked Initial Situation: Before the story begins, the Wolf has killed others.

Preparation

1. Departure: The Grandmother lives in the woods, not with Little Red Riding Hood and her Mother.

Figure 11.4 The 18-function plot genotype of *Little Red Riding Hood*

2. Foolish Request: The Mother Requests Little Red Riding Hood to do something foolish.
3. Foolish Acceptance: Little Red Riding Hood enthusiastically agrees.
4. Spying: The Wolf asks Little Red Riding Hood where she is going.
5. Delivery: Little Red Riding Hood tells the Wolf she is going to her Grandmother's house.
6. Trickery: The Wolf races on ahead to reach the Grandmother's house first.
7. Complicity: Little Red Riding Hood dawdles along the way, reaching her Grandmother's house only after the Wolf does.

Entrapment

8. The Pivotal Eighth Function of Entrapment: The Wolf knocks at the door of the Grandmother's house, when the Grandmother is expecting Little Red Riding Hood.
9. Mediation: The Wolf says: "It is Little Red Riding Hood, Grandmother" in reply to the Grandmother's "Who is there?"
10. False Counteraction: The Grandmother foolishly tells the Wolf how to open the door and immediately gets eaten.

Donation

11. Arrival: Little Red Riding Hood knocks at the door of her Grandmother's house.
12. Information Donation: The Wolf gruffly asks: "Who is it?"
13. Heroine's Wrong Reaction: Little Red Riding Hood believes that her Grandmother must have caught a bad cold and tells him who she is.
14. Receipt of Wrong Information: The Wolf tells Little Red Riding Hood how to open the door.

Struggle

15. Spatial Transference: Little Red Riding Hood moves from the door to the bed where the Wolf is hiding in disguise.
16. Struggle: Little Red Riding Hood asks a series of questions to the Wolf in a futile effort to figure out the deception.
17. Branding: Little Red Riding Hood is grabbed by the Wolf.
18. Defeat: The Wolf eats Little Red Riding Hood.
19. Uncovering the Crime: The Death of Little Red Riding Hood is discovered, or a moral is drawn from it by the author.

Figure 11.4 (Continued)

1. A Member of the Older Generation	The Grandmother, who lives in the woods
2. The Enthusiastic Heroine	Little Red Riding Hood, who willingly departs on a dangerous Journey, reacts incorrectly to the information donor and does not survive at the end
3. The Mother	Who attempts to warn Little Red Riding Hood about an upcoming danger
4. The Wolf	Who dispatches the Heroine and sets a trap for her
5. The False Information Donor (Wolf-as-Grandmother)	Who is hiding something bad that took place in the past (the murder of the Grandmother)
6. The Accidental Helper	
7. The Wolf	Who murders Little Red Riding Hood

Figure 11.5 The cast of characters in *Little Red Riding Hood*

12
The Little Red Riding Hood Genotype in *Psycho* (1960)

> Fear isn't so difficult to understand. After all, weren't we all frightened as children? Nothing has changed since Little Red Riding Hood faced the big bad Wolf. What frightens us today is exactly the same sort of thing that frightened us yesterday. It's just a different wolf. This fright complex is rooted in every individual.[1]
>
> Alfred Hitchcock

One of the constant refrains in the film criticism about Alfred Hitchcock's *Psycho* is the sheer unexpectedness of the murder of Marion Crane at the hands of Norman Bates. For example, in his study *Hitchcock's Films, Revisited* (2002), Robin Wood says that "so engrossed are we in Marion, so secure in her potential salvation, that we can scarcely believe [this murder] is happening".[2] Wood adds that Marion's death strikes us as "irrational" and "useless"; the shower bath murder is "probably the most horrific scene in any fiction film", partly because of its sheer "meaninglessness".[3] In some ways, however, this reaction is misplaced. The audience *has* seen this shocking denouement before. After all, this is the way in which Charles Perrault concludes his version of *Little Red Riding Hood*. Once this is pointed out, the reason why this Eighteenth Function has proved so popular should become evident: the screenplay of *Psycho* is the most famous instance of the *Little Red Riding Hood* plot genotype.

0. The initially marked situation

Robert Bloch's *Psycho* (1959), the novel that the screenwriter Joseph Stefano worked with when he wrote the screenplay for the movie,

begins with the image of Norman Bates. It is an appropriate beginning because the plot eventually focuses on the character of Norman and because the events that lead up to the tragic encounter between Marion Crane and Norman Bates have their origins in a very long and twisted psychological history.

Before the movie begins, Norman Bates has committed a Crime: he has murdered his Mother and her lover. Later, the audience will discover that he is also responsible for the deaths of other young women who were unfortunate enough to stop at the Bates Motel. Even though the audience does not discover this shocking information until the moment of Recognition, it helps explain the nature of what will take place at the Bates Motel after Marion arrives for the evening. In this plot genotype, Norman Bates is the Wolf. As such, Norman cannot change his basic predatory nature. The task of the Heroine is to recognize his true identity in time or be killed in the process.

Marion's Journey

1–3. Preparation

Characters: Lila Crane; Marion and Sam Loomis
Setting: A love hotel in Phoenix, Arizona

The screenplay of *Psycho* does not begin with Norman Bates. Instead, it begins with the cityscape of Phoenix, Arizona, the camera slowly drifting through the mid-afternoon air, making its way toward a dark and dingy love hotel. Inside this love hotel, Marion Crane and Sam Loomis have just concluded an early afternoon session of lovemaking. But now Marion needs to return to work, using the excuse of a somewhat late luncheon, should her boss ask questions. But first she wants to try one more time to extract from Sam the promise that their illicit affair can take on the air of respectability.

Marion's Journey

Preparation

1. Departure

Characters: Lila Crane; Marion and Sam Loomis
Setting: A love hotel in Phoenix, Arizona

The First Function is retrospectively executed when Marion returns to the office and is told by her colleague Caroline that Lila, Marion's sister, has gone to Tucson to do some buying and will be away for the whole of the weekend. This function is very important because when Marion Crane is murdered, her sister, Lila, will come to occupy the role of the Heroine. It is therefore important that Lila is introduced at the very beginning of the screenplay and that she is scheduled to Return shortly after Marion's murder.

Although he might look like one, Sam Loomis is not a Villain. Instead, Marion and Sam function as Heroine and Helper. They are introduced together, and later Sam will help Lila, Marion's sister, to discover what has become of Marion. As Figure 12.1 illustrates, the Second and Third Functions are executed during the course of Marion and Sam's conversational struggle over the issue of commitment.

2. Request: Marion Crane requests a more permanent respectable relationship from Sam Loomis	2. Repeated Request: Marion Crane threatens to end the relationship with Sam Loomis
3. Apparent Refusal: Sam Loomis complains that he doesn't have enough money	3. Apparent Acceptance: If finances permitted it, Sam Loomis would be prepared to commit

Figure 12.1 The complications of requesting and accepting in *Psycho*

The audience quickly discovers that Marion Crane's male lover is not a wealthy individual (indeed, Marion is paying for this love hotel); and Sam has ongoing financial obligations to both his father and his former wife. But Marion is a very attractive woman, and Sam is reluctant to lose her. If only the two lovers had sufficient funds, they might be happy together. Nonetheless, as Marion heads back to her office, the relationship with Sam is hanging by a thread. Marion does not want to continue an illicit affair, and so it seems that the relationship will soon come to an end. Before she re-enters the office, Marion can see no alternative way to resolve the difficulties.

Marion's Journey

4–8. Preparation

Characters: Marion; Marion's Boss, Tom Cassidy
Setting: The Lowery real estate office

When she gets back to the real estate office, Marion is pleased to find out that Mr Lowery, her boss, has not yet arrived. Despite her tardiness, her boss has no knowledge of her delinquency. She exchanges pleasantries with her somewhat self-absorbed workmate, Caroline, who tells her the reason for her boss' late return: he is lunching with a potential customer. At that moment, her boss returns with the customer. The latter is a man named Tom Cassidy, an oil lease operator who is interested in buying a property on Harris Street.

Fourth and Fifth Functions: Spying and Delivery

Cassidy is a sweating, overweight man who has had a few drinks too many over lunch. Tomorrow, he intends to marry off his daughter. He tends to believe that money can take care of most of life's problems. Taking an immediate interest in the attractive Marion, Cassidy tells her that he "buys off" unhappiness. Cassidy then asks Marion whether she is unhappy.

Marion replies, "Not inordinately".

But the audience is aware that Marion is not telling the whole truth. Her shaky relationship with Sam Loomis is a major source of unhappiness. From Cassidy's point of view, this exchange between Cassidy and Marion executes Spying and Delivery. Figure 12.2 illustrates this pair of Retrospective-Reciprocal functions.

4. Reconnaissance: Tom Cassidy tells Marion Crane that he buys off unhappiness and then asks whether Mario is unhappy	4. Spying: Marion Crane witnesses Tom Cassidy flashing around a wad of bills
5. Delivery: Marion Crane replies that she is "not inordinately" unhappy	5. Delivery: Marion Crane realizes that money (perhaps even Cassidy's money) will solve her love difficulties

Figure 12.2 Reciprocal-Retrospective Fourth and Fifth Functions in *Psycho*

Tom Cassidy then flashes a large wad of bills around. At some point during the apparently unimportant banter with Cassidy, the beginnings of an extraordinary plan start to form in Marion Crane's mind. What would happen if she simply ran off with the money that the oil man is so ostentatiously waving around? Wouldn't this solve all

of the financial problems that are currently keeping Sam Loomis and her apart? From Marion's point of view, Cassidy's flashing of the wad of cash and her sight of this cash represents Reconnaissance and Delivery.

Mr Lowery is not particularly keen to have such a large sum of money lying around the office all weekend. He would prefer to have it safely stored in the bank as soon as possible. Lowery's concerns provide Marion with the perfect opportunity to get her hands on the money. All she has to do is to volunteer to take it to the bank for safekeeping. To settle the deal, Marion complains of a headache. Taking the money to the bank is something she can do on her way home. Since he is entirely convinced that Marion can be trusted, Lowery quickly agrees; and Marion shortly thereafter exits Lowery Real Estate with 40,000 dollars, more than enough cash to finance a happy future for herself and Sam Loomis. Figure 12.3 illustrates this pair of Retrospective-Reciprocal functions.

6. Bargain: Marion Crane volunteers to take the money over to the bank, if she can leave early on account of her headache	6. Trickery: Marion Crane unconsciously plans to steal the money in order to start a new life with Tom Loomis
7. Agreement: Mr Lowery agrees to Marion's suggestion	7. Complicity: Mr Lowery appears to see Marion Crane driving her car, rather than being at home, taking a rest on account of her headache

Figure 12.3 Reciprocal-Retrospective Sixth and Seventh Functions in *Psycho*

Even so, it is not until Marion is in her own apartment that she fully realizes what she is about to do. For a time, the money sits in a pile on her bed, while Marion fixes herself up for her Journey. When the audience sees her, Marion has already packed, even though she has not yet placed the wad of notes in her suitcase.

Marion's Journey

8–10 Complication

Characters: Marion

Setting: Marion's Apartment; the Crosswalk; the Used Car Lot; the Highway out of Phoenix

The Pivotal Eighth Function is Lack/Entrapment. Marion feels that her relationship with Sam requires money in order for it to work. This lack of money gives rise to the Desire to steal the 40,000 dollars Mr Lowery has authorized her to take to the bank. Since Marion's Desire involves deception and criminality, it cannot be voiced out loud. There is therefore no verbal Mediation. Instead, the sight of the money on Marion's bed is sufficient to indicate that she has failed to take it to the bank, as she indicated that she would. Counteraction is executed when Marion puts the money inside her handbag.

As she drives along in her car, the stolen money in her handbag, Marion encounters a number of male characters: each is a good character who merely appears to be bad. With each encounter, Marion is given the chance to revisit her decision to steal the money. The first male character is her Boss; after this, Marion meets the Patrolman; and finally, Marion meets the Car Dealer and the Mechanic. The function of each male character is to challenge Marion about the hastiness of her trip, thereby offering her the chance to reconsider and turn back. At each point, what is threatened is the re-execution of the Mediation Function: in this alternative scenario, Marion will realize the stupidity of what she has decided to do. In each case, the Counteraction to this Mediation is Marion's continued resolution not to give up her criminal intention but to continue the Journey out of Phoenix and on to what she believes is a new life.

What is interesting about this sequence is the way in which it resembles the interaction of Little Red Riding Hood and the Wolf-as-Wolf. Along the way to Grandma's House, Little Red Riding Hood dallies, by plucking flowers and chasing butterflies. In *Psycho*, each of the male characters she meets on her Journey out of Phoenix causes Marion Crane some delay. The Patrolman, in particular, mimics the Wolf-as-Wolf in the way in which he tracks Marion in a highly uncanny way, catching up and overtaking her, in and around the town of Gorman, on her Journey out of Phoenix.

Marion's Journey

11–14 Donation of information

Characters: Marion; Norman Bates
Setting: Norman's parlor at the Bates Motel

The Twelfth, Thirteenth and Fourteenth Functions: Test, Reaction, Donation

Once she arrives at the Bates Motel, however, Marion will encounter something much more sinister: a man who dresses up in the clothes of an old woman. In this respect, Norman Bates is the Wolf-as-Grandma. And the Test for Marion is to successfully uncover the true nature of Norman Bates before it is too late. Ultimately, of course, Marion fails to do this; and it is worth asking the question why she fails. The explanation for Marion's lack of insight into the character of Norman Bates rests with her own attempt at deception. Marion is distracted by the thoughts that she has about the money hidden in her cabin. This is the reason why she fails the crucial Test.

The Test occurs while Marion is busy trying to find a place to hide the 40,000 dollars. Marion takes a long time before she decides to wrap the wad of notes up in the copy of the *Los Angeles Times* that she has brought with her. As soon as she is finished wrapping them up and placing them on the night table, Marion hears the voice of a woman coming from the big old house behind the Bates Motel. After a time, this voice is joined by a second voice, a man's voice, arguing with the first. The voice of the woman is telling the voice of the man that she doesn't want any strange girls coming up to eat in the old house.

This is the Test. Marion must successfully recognize that the two voices belong to the same person. Perhaps it is only a small surprise that she fails the Test, since it is such an unusual one. After Norman Bates brings the sandwiches down from the old house, the two go into the parlor inside the Bates Motel office; and Marion leaves the newspaper containing the money in her cabin. As a result, Marion comes to believe that the Test she is undergoing has to do with the secret that she is hiding, rather than the much darker one that her interlocutor, Norman Bates, harbors. Norman tells Marion, "we all go a little mad sometimes". Then he asks, "Haven't you?"

Instead of recognizing that the question is one put by a highly unstable individual, Marion responds by acknowledging the truth of what Norman has said. Then, she thanks him. This is because Marion believes that Norman is inadvertently referring to the money Marion has stolen. In fact, of course, Norman is thinking of his own psychosis.

The identity of Norman Bates is split into two parts: there is the part of his character that remains for the time being locked up in

the big old house behind the Bates Motel, and the part of his character that comes down to run the Motel. Marion is only given small glimpses of the intimate connection between the two parts of this personality during her conversation with Norman. The trigger for the transformation is any prolonged mention of Norman's Mother. Even at this late stage, the correct Heroic Reaction is to recognize the uncanny nature of Norman Bates, turn round and drive back home. Indeed, for her own reasons, Marion resolves to do this during the course of her conversation with Norman. But first she decides she must take a shower and perhaps sleep for the night before going back. And, by then, it is too late.

Marion's Journey

15. Spatial transference–18. Defeat

Characters: Marion; the voice of Norman's Mother; Norman Bates
Setting: The Bates Motel; the Shower in Cabin One

Reassured by her resolution to turn back, Marion decides to take a shower. Perhaps she feels the need for physical cleanliness to wash away the bad thoughts associated with the theft of the money. Marion's movement from the parlor to the shower in Cabin One executes Spatial Transference. The Struggle itself is a relatively short one. Naked, Marion cannot defend herself against the surprise attack of someone right behind the shower curtain, armed with a sharp bread knife. As the attack continues, what quickly transpires is the Defeat of the Heroine in the Struggle.

During this Struggle, it appears as though the Aristotelian sign may be the newspaper that has been used to wrap the 40,000 dollars. In fact, the sign turns out to be the note that Marion writes to herself in which she calculates the amount of money she owes, less the price of the used car that she bought on the way, a note that she attempts to flush down the toilet.

Hitchcock had a word for the sign that turns out not to be a sign. He called it a "McGuffin", "the mysterious object . . . that sets the whole chain of events into motion".[4] In this case, the 40,000 dollars operates much like the basket of goodies in *Little Red Riding Hood*. Faced with the choice between the goodies and the little girl, the Wolf chooses to eat the little girl. The goodies are of no importance.

Norman's Journey

19. The Pivotal Nineteenth Function: Covering Up the Crime

Characters: the dead body of Marion Crane; Norman Bates
Setting: Out by the swamp near the Bates Motel

At the Pivotal Nineteenth Function, Norman Bates attempts to Cover Up the Crime by mopping up Marion's blood, removing the evidence of her stay at the Bates Motel, placing Marion's dead body in the trunk of her car, and finally sinking the car beneath the water in the swamp near his house. Interestingly, however, this Pivotal Nineteenth Function is Irresolute. This is because when Norman Bates carries out this function, the majority of viewers still believe that the murder is the responsibility of his Mother rather than an act by Norman himself. It is only with the Recognition and Exposure Functions that the Pivotal Nineteenth Function will be fully resolved.

In *Little Red Riding Hood*, the death of the Heroine takes place on the bed of the Grandmother at the hands of the Wolf. Although she is briefly drawn toward the big old bedroom in the Bates house on the hill by the sound of what appears to be the voice of Norman Bates' Mother, Marion Crane never reaches it. Instead, Marion faces death in the shower.

Nonetheless, the logic of Spatial Transference dictates that the true identity of Norman Bates' Mother, like the true identity of the Wolf-as-Grandmother in *Little Red Riding Hood*, is to be discovered in the bed. This is why the characters who come after Marion Crane, including Arbogast, Sam Loomis and Lila herself, are all drawn toward the Mother's bedroom in the old house behind the Bates Motel.

Lila Crane's Journey

20. Return

Characters: Lila Crane and Sam Loomis; Detective Arbogast
Setting: Sam Loomis' hardware store

In *The Poetics*, Aristotle speaks of the importance of blood relations to the logic of both tragedy and comedy. Aristotle suggests that the events that are most apt to arouse pity or fear are when people do something to those who are genetically connected to each other.[5] It turns out that the reverse of this is also true: the ones who most

care about you are those who are genetically connected to you, too. In Marion's case, the person who is most closely connected to her is her sister, Lila. That is why Lila becomes the Heroine, in the wake of her sister's murder. For his part, Sam Loomis can only function as a Helper, perhaps partly because his relationship with her was an illicit one.

The plot genotype of *Psycho* bears out these important Aristotelian considerations through the substitution of Lila Crane, the sister of the dead Marion Crane, for the Heroic Difficult Task sequence. The Difficult Task is related to the Pivotal Nineteenth Function: it is to Uncover the Crime by finding out what has happened to Marion Crane. The series of plot sequences that make up Act III of *Psycho* involve a repeated movement from Anonymous Arrival through to Difficult Task. The Difficult Task is to find out what happened. The failure to solve the Difficult Task causes the plot sequence to flip back, as it were, and recommence with a new Anonymous Arrival.

The most important consideration here is that only the Heroine can carry out the Difficult Task. Each of the other characters who try to perform this function will fail. But there is a second wrinkle involved: the dual identity of Norman Bates as both Norman and as Mother means that the Difficult Task will alternate with Spatial Transference, before the two converge in the final shocking scene in the fruit cellar.

During the Difficult Task sequence, a variety of characters will talk to Norman in order to try to find out what has happened to Marion Crane and to convince Norman to allow them to talk to his Mother. Each of these characters will be convinced that the mystery of Marion's disappearance is related to the stolen money. These actions will take place at the reception desk in the Bates Motel.

During the Spatial Transference sequence, a couple of characters will try to reach Norman Bates' Mother by bypassing Norman Bates in order to try to find out what has happened to Marion Crane. These actions will involve each character mounting the stairs to the old house behind the Bates Motel, in an effort to reach the bedroom where Norman Bates' Mother is supposed to be.

The first Difficult Task plot sequence begins with Lila Crane's Return from her trip to Tucson and her discovery of the mysterious disappearance of her sister, Marion. Upon discovering that her sister is missing with 40,000 dollars in stolen money, Lila goes to the

hardware store where Marion's boyfriend, Sam Loomis, works. In this sense, Lila takes Marion's place by virtue of being united or reunited with Marion's boyfriend. Because Marion is dead and so therefore cannot carry out the function of Return, her sister Lila carries it out for her. Lila functions from this point on as the new Heroine, with Sam functioning as a Helper.

21–23. Pursuit-Anonymous Arrival

Characters: Lila Crane and Sam Loomis; Detective Arbogast
Setting: Sam Loomis' hardware store

As Lila questions Sam about Marion, Detective Arbogast shows up. He has been following Lila. Detective Arbogast thus executes Pursuit-Capture, and his presence at Sam's workplace executes the first in a long series of Anonymous Arrivals.

24. Unfounded Claims

Characters: Lila Crane and Sam Loomis; Detective Arbogast
Setting: Sam Loomis' hardware store

When Sam asks the detective what his interest in Marion is, Arbogast replies, "money". Detective Arbogast's response represents the execution of Unfounded Claims. The interest of a sister in the disappearance of her sibling cannot be trumped by the interest of a detective in that same disappearance merely for monetary gain. Arbogast leaves Lila and Sam, and executes a whole series of Anonymous Arrivals at various motels where he thinks Marion might have stayed. At each motel, the failure of Arbogast to carry out the Difficult Task ensures its repetition. At the end of this brief montage sequence, Arbogast finally shows up at the Bates Motel.

Arbogast is presenting Unfounded Claims since Lila Crane, as the Heroine, must execute the Difficult Task. But Arbogast's extended conversation with Norman Bates does succeed in eliciting the crucial information that Marion Crane, using the alias of Samuels, checked into the Bates Motel briefly. The private investigator can find out little more; but as Norman invites him to watch the motel owner change the linen in the cabins, Arbogast happens to glance up at the Bates house. In the gathering twilight, Arbogast sees what looks like the silhouette of a woman sitting in the window. When Arbogast asks

whether he can talk to Norman's Mother, Norman becomes agitated and asks Arbogast to leave.

Notification

Arbogast then makes his way to a phone booth to report on the outcome of his extended conversation with Norman Bates and notifies Lila that he will be back in an hour or so. This is a form of Notification that will allow Lila and Sam to take over from Arbogast at the point where Arbogast fails.

Arbogast's Journey

15. Spatial Transference–18. Defeat

Characters: Detective Arbogast; Norman's Mother; Norman Bates
Setting: The stairs leading to the bedroom of the Bates House

During the course of his first Anonymous Arrival at the Bates Motel, Arbogast reached the check-in counter where he spoke with Norman Bates. When he returns, Arbogast executes a different plot sequence: from Spatial Transference to Defeat. Arbogast does this by attempting to gain entrance to the big old Bates house in order to talk to Norman Bates' Mother. But Arbogast never makes it into the bedroom to discover the secret that Norman Bates is hiding from the world. Instead, Arbogast meets with death, as he climbs the stairs leading to the bedroom.

Sam's Journey

23. Anonymous Arrival

Characters: Sam Loomis; Norman Bates
Setting: The Bates Motel

The failure of Arbogast to Return after three hours causes Lila and Sam to become worried. After a brief debate, Sam leaves alone to head up to the Bates Motel to find Arbogast. Sam's arrival at the Bates Motel executes Anonymous Arrival again. But Sam is also presenting Unfounded Claims. Sam can assist Lila, but he cannot carry out the Difficult Task himself. As Sam glances up at the old Bates house, he

also sees the silhouette of what appears to be Norman Bates' Mother in the window. Sam then calls out uselessly for Arbogast a number of times. In the meantime, Norman Bates is out by the swamp, having recently Covered Up the Crime of Arbogast's murder. When he receives no answer to his repeated calls, Sam returns to the hardware store once more where Lila is waiting.

Sam and Lila's Journey

23. Anonymous Arrival

Characters: Sam Loomis and Lila Crane; Al Chambers
Setting: The residence of Al Chambers, the Deputy Sheriff

The obvious solution to the Difficult Task is to Return once more to the Bates Motel. But the plot takes a diversion at this point. Sam and Lila decide to go to the home of Al Chambers, the Deputy Sheriff, in order to tell him what has been going on. Al Chambers, the Deputy Sheriff, also cannot execute the Difficult Task, so Sam and Lila's appeal for his assistance do not yield anything more than a phone call to the residence of Norman Bates and the news that Arbogast came, found out what he wanted and left again. The phone call to Norman Bates represents an equivalent execution of Anonymous Arrival-Unfounded Claims-Difficult Task-No Solution. During the course of the subsequent discussion with Al Chambers, however, the Zero Function will be partially executed when Chambers tells Sam and Lila that Norman Bates' Mother had been dead for 10 years. Chambers and his wife relate how Mrs Bates apparently poisoned her lover after she found out that he was married and then afterwards took strychnine herself. But since Sam and Lila are convinced that three people have testified to the presence of Mrs Bates in the old Bates house, Al Chambers voices the sentiment that if Mrs Bates is alive, there is a mystery about the identity of the woman buried in Greenlawn Cemetery.

Norman's Journey

19. The Pivotal Nineteenth Function: Covering Up the crime

Characters: Norman Bates, with the body of his dead mother
Setting: bedroom; the fruit cellar

Norman Bates' attempt to Cover Up the Crime now involves Spatial Transference as the body of his Mother is physically carried down the stairs to be hidden in the fruit cellar. There is a further flashback to the Zero Function, as the voice of his Mother tells Norman that she will not be hidden in the fruit cellar as she was once before.

Sam and Lila's Journey

23. Anonymous Arrival–29. Punishment

Characters: Sam Loomis and Lila Crane; Norman Bates
Setting: Outside the Church; the Bates Motel; Cabin Ten; Cabin One; the bedroom in the Bates House; the fruit cellar

On Sunday morning, Sam and Lila meet Al Chambers and his wife coming out of Sunday morning service. Al tells Sam and Lila that he has been out to the Bates Motel and talked to Norman but found nothing. He does not believe that Norman Bates' Mother is there. Al Chambers tells them to come round to see him in his capacity as a lawman. It is only by making the investigation a legal one that Lila will be able to discover what has happened to her sister, Al informs them. But neither Lila nor Sam is satisfied. They decide they must go back to the Bates Motel one more time, registering as "man and wife" in order to search the whole place as best they can.

The Difficult Task of finding out what has happened to Marion Crane must be executed by Lila Crane, with Sam's assistance. As sister and sometimes boyfriend, they are the two people closest to Marion in the world. Sam and Lila's Return to the Bates Motel executes the last in a long series of Anonymous Arrivals. They book into Cabin Ten, but immediately want to search Cabin One since they have learned from Arbogast that this was the cabin in which Marion stayed.

Lila's Journey

15. Spatial Transference–19. Partial Uncovering of the Crime

Characters: Lila; Norman's Mother; Norman Bates
Setting: The two bedrooms; the fruit cellar

While Sam tries to distract Norman, Lila makes her way up to the old house in order to speak with Norman Bates' Mother. She manages to climb the stairs and enters Mrs Bates' bedroom; but all she discovers is an empty bed with a curiously deep indentation, as though someone or something had been left there for a very long time. Lila then moves across the hallway to explore the bedroom of Norman himself.

By now, Sam has managed to rouse Norman to fury by his series of taunts about Norman's Mother. Suddenly, Norman guesses that a trick is being played on him and demands to know where Lila has gone. Norman and Sam struggle briefly, before Norman successfully knocks Sam unconscious by hitting him on the head with a pot. Norman then rushes out of the cabin and back up to the old house to find Lila before Lila can find Norman's Mother. Seeing Norman coming back, Lila decides to seek refuge in the basement. There, Lila at last sees what appears to be Norman's Mother, sitting with her back to the door. Lila touches the shape lightly on the shoulder, and at that moment the chair swivels round to reveal the shriveled-up husk of a mummified face. As Lila screams in horror, Norman Bates, dressed up as his Mother, comes rushing into the fruit cellar, armed with a raised bread knife.

Sam's Journey

25. Difficult Task–Punishment

Characters: Lila Crane; Norman Bates; Sam Loomis
Setting: the Bates Motel; the fruit cellar in the old house

But Sam Loomis is right behind him, and he manages to prize the knife out from Norman's grasp. As he falls to the floor, the wig that Norman is wearing comes loose and reveals his true identity. The Recognition is a combination of Marion's sight of Norman's Mother's mummified face followed by the sight of someone wearing women's clothing, wielding a knife. Exposure occurs when during the struggle with Sam, the wig falls off and reveals that the person dressed as a woman is in fact Norman Bates.

However, because this is such a disorienting Exposure, there needs to be an extensive retrospective explanation of the psychosis of Norman Bates. The second part of the Exposure is thus combined

with Punishment, the sight of Norman Bates in his prison cell, now gone completely insane, alternating with the long narrative of the Prison Psychiatrist detailing what actually took place in the past.

30. Coda Function: Uncovering the Crime

Characters: the used car containing Marion Crane; The dredging crew
Setting: the swamp behind the Bates Motel

The final image is that of the used car that Marion Crane bought in order to make her escape being disgorged from the swamp. This represents the final aspect of Uncovering the Crime. In terms of the *Little Red Riding Hood* plot genotype, this corresponds to the moment when Little Red Riding Hood is pulled free from the swollen belly of the Wolf. Figure 12.4 illustrates the 29-function plot genotype of *Psycho*; Figure 12.5 shows the Cast of Characters.

Initial Situation

0. Marked Initial Situation: Before the story begins, Norman Bates kills his Mother and her boyfriend. After this, Norman successfully manages to hide his Mother's body so that it remains unburied. He also kills a number of women who come to the Bates Motel alone.

The Journey of Marion Crane

Preparation

1. Departure: Lila Crane goes to Tucson to do some buying for the weekend.

2. Request: Marion Crane requests a more permanent respectable relationship from Sam Loomis	2. Repeated Request: Marion Crane threatens to end the relationship with Sam Loomis unless he makes a stronger commitment to her
3. Apparent Refusal: Sam Loomis complains that he doesn't have enough money	3. Apparent Acceptance: If finances permitted it, Sam Loomis would be prepared to commit

Figure 12.4 The 29-function plot genotype of *Psycho*

Reciprocal-Retrospective Fourth and Fifth Functions	
4. Reconnaissance: Tom Cassidy tells Marion Crane that he buys off unhappiness and then asks whether Mario is unhappy	4. Spying: Tom Cassidy flashes a wad of bills around
5. Delivery: Marion Crane replies that she is "not inordinately" unhappy	5. Delivery: Marion Crane realizes that this wad of bills would solve her love difficulties
Reciprocal-Retrospective Sixth and Seventh Functions	
6. Bargain: Marion Crane volunteers to take the money over to the bank, if she can leave early on account of her headache	6. Trickery: Marion Crane unconsciously plans to steal the money in order to start a new life with Tom Loomis
7. Agreement: Mr Lowery agrees to Marion's suggestion	7. Deception: Mr Lowery appears to see Marion Crane driving her car, rather than being at home, taking a rest on account of her headache

Complication

8. The Pivotal Eighth Function of Lack/Entrapment: Marion feels that her relationship with Sam requires money in order for it to work. This lack of money gives rise to the Desire to steal the 40,000 dollars Mr Lowery has authorized her to take to the bank.
9. Mediation: Marion Crane decides to steal the money.
10. Counteraction: Marion Crane puts the money in her suitcase and heads out of town rather than driving to the bank to deposit the money.

Information Donation

11. Arrival: Marion Crane arrives at the Bates Motel.
12. Test: Marion Crane apparently hears the voices of Norman Bates and his Mother arguing because his Mother doesn't want strange girls in the house.
13. Heroic Reaction: Busy trying to hide the stolen money, Marion ignores the unusual conversation and later eats some sandwiches in the parlor with Norman Bates. When Norman notes that "we all go a little crazy sometimes", Marion believes that Norman is referring to her decision to steal the money rather than to his own psychosis.
14. Receipt of Important Information: Marion Crane misunderstands Norman Bates's cryptic comment and decides to return the money she has stolen.

Figure 12.4 (Continued)

Spatial Transference

15. Spatial Transference: Marion Crane decides to take a Shower.
16. Struggle: Norman Bates, dressed as his Mother, approaches Marion in the Shower.
17. Branding: Norman Bates attacks Marion with a sharp bread knife, cutting her.
18. Defeat: Marion Crane dies of repeated stab wounds.
19. ***The Pivotal Nineteenth Function of Covering Up the Crime***: Norman Bates apparently Covers Up the Crime of his Mother, the murder of Marion Crane, by placing her body in the trunk of a car and sinking the car in the swamp.

The Journey of Lila Crane

Return

20. Return: Lila Crane comes back from her weekend in Tucson, looking for her missing sister, Marion.
21. Pursuit: Detective Arbogast follows Lila Crane in order to discover what has happened to Marion Crane.
22. Capture: Detective Arbogast sees Lila Crane entering Sam Loomis' hardware store.
23. Anonymous Arrival: Detective Arbogast arrives at Sam Loomis' hardware store.
24. Unfounded Claims: Detective Arbogast says that he is interested in the fate of Marion Crane because of money.
25. Difficult Task: Detective Arbogast asks Lila Crane whether she knows what has happened to Marion Crane.
26. No Solution: Lila Crane says that she does not know.
23. Anonymous Arrival: Detective Arbogast goes to various motels.
24. Unfounded Claims: Detective Arbogast says that he is interested in the fate of Marion Crane because of money.
25. Difficult Task: Detective Arbogast asks various motel owners whether they know what has happened to Marion Crane.
26. No Solution: Each of the motel owners says that he or she does not know.
23. Anonymous Arrival: Detective Arbogast goes to the Bates Motel.
24. Unfounded Claims: Detective Arbogast says that he is interested in the fate of Marion Crane because of money.
25. Difficult Task: Detective Arbogast asks Norman Bates whether he knows what has happened to Marion Crane.
26. Partial Solution: Norman Bates says that Marion Crane stayed at the Bates Motel overnight but left early the next morning.

Notification

Arbogast tells Lila and Sam about his discovery and says he will be back in an hour.

Figure 12.4 (Continued)

The Journey of Detective Arbogast

Spatial Transference

15. Spatial Transference: Detective Arbogast attempts to talk to Norman Bates' Mother by climbing the stairs leading to her bedroom.
16. Struggle: Norman Bates, dressed as his Mother, confronts Detective Arbogast on the stairs.
17. Branding: Norman Bates attacks Detective Arbogast with a sharp bread knife, cutting him.
18. Defeat: Detective Arbogast dies of repeated stab wounds.
19. ***The Pivotal Nineteenth Function of Covering Up the Crime***: Norman Bates attempts to Cover Up the Crime of his Mother by sinking Detective Arbogast's body in the swamp.

The Journey of Sam Loomis

Difficult Task

23. Anonymous Arrival: Sam Loomis goes to the Bates Motel.
24. Unfounded Claims: Sam Loomis is interested in the fate of Marion Crane because he was having an illicit affair with her.
25. Difficult Task: Sam Loomis calls out the name of Detective Arbogast a few times.
26. Partial Solution: Just before he leaves, Sam thinks he sees the silhouette of Norman Bates' Mother in the bedroom of the old house behind the Bates Motel.

The Journey of Lila Crane and Sam Loomis

Difficult Task

23. Anonymous Arrival: Lila Crane and Sam Loomis go to see Al Chambers, the Local Sheriff, and his wife.
24. Unfounded Claims: Al Chambers is interested in the fate of Marion Crane (and Detective Arbogast) because he is the Local Sheriff.
25. Difficult Task: Lila and Sam ask Al Chambers to help them and he phones Norman Bates.
26. Partial Solution: Al Chambers explains something of the history of Norman Bates.

The Journey of Norman Bates

15. ***Spatial Transference/19. The Pivotal Nineteenth Function: Covering Up the Crime***: Norman Bates moves the body of his Mother into the fruit cellar.

The Journey of Lila Crane and Sam Loomis

23. Anonymous Arrival: Lila Crane and Sam Loomis meet Al Chambers and his wife at Sunday morning service.

Figure 12.4 (Continued)

24. Unfounded Claims: Al Chambers tells them that the police would be interested in the case of Marion Crane if they reported it to them.

Difficult Task I

23. Anonymous Arrival: Lila Crane and Sam Loomis arrive at the Bates Motel and check in as "man and wife".
23. Anonymous Arrival: Lila Crane and Sam Loomis go to Cabin One.
24. Unfounded Claims: Sam Loomis is not really Marion Crane's husband
25. Difficult Task: Lila Crane and Sam Loomis search Cabin One together.
26. Partial Solution: Lila Crane and Sam Loomis discover the remains of the note that Marion Crane wrote to herself about the stolen money.

Difficult Task II

23. Anonymous Arrival: Sam Loomis goes to the reception of the Bates Motel to talk to Norman.

Difficult Task III

15. Spatial Transference/25. Difficult Task: Lila Crane mounts the stairs in order to reach the bedroom of Norman Bates' Mother.
25. Partial Solution: Lila Crane explores the bedroom of Norman Bates' Mother and Norman Bates himself.

Difficult Task IV

23. Anonymous Arrival: Lila Crane arrives at the fruit cellar in the basement of the old house.
25. Difficult Task: Lila Crane sees what she believes is Norman Bates' Mother.
26. Partial Solution: Lila Crane discovers the shriveled-up husk of a mummified face where Norman Bates' Mother's face should be.

Difficult Task V

25. Difficult Task: As Norman Bates enters the fruit cellar behind her, Lila Crane must try to avoid the fate of her sister.
26. Solution: Sam Loomis saves the life of Lila Crane.
27. Recognition: As his wig falls off, Norman Bates himself is revealed as the killer of Marion Crane and Detective Arbogast.
28. Exposure: Norman Bates is revealed as a psychotic.
29. Punishment: Norman Bates is confined to a mental hospital for the rest of his life.
30. ***Coda Function of Uncovering of the Crime***: The Prison Psychiatrist explains the psychological history of Norman Bates; the car containing the dead body of Marion Crane is pulled from the swamp.

Figure 12.4 (Continued)

1. A Member of the Younger Generation	Lila Crane, who goes away for the weekend, leaving her sister, Marion
2. The Enthusiastic Heroine	Marion Crane, who willingly departs on a dangerous Journey, reacts incorrectly to the information donor and does not survive at the end; and Lila Crane, who returns and solves a Difficult Task
3. Tom Cassidy, the Used Car Salesman and the Patrolman	who attempts to warn Marion Crane about an upcoming danger
4. The Bad Dispatcher	Mr Loomis. who inadvertently dispatches the Heroine
5. The Information Donor	Norman Bates as Norman Bates who is hiding something bad that took place in the past (the murder of the Mother)
6. The Accidental Helper	Detective Arbogast, Sam Loomis, Al Chambers and his wife
7. The Murderous False Hero	Norman Bates-as-Mother who attempts to kill Lila Crane

Figure 12.5 The cast of characters in *Psycho*

13
Conclusion

In *Screenplay: The Foundations of Screenwriting*, Syd Field suggests that all well-written screenplays exhibit a Three-Act structure. Each screenplay consists of a Set-Up, a Confrontation and a Resolution, with the movement from Set-Up to Confrontation and the movement from Confrontation to Resolution being marked by separate plot points. A plot point, according to Field, is defined as "any incident, episode or event that 'hooks' into the action and spins it around into another direction".[1]

In terms of the screenplay paradigm, Field is committed to the view that each screenplay has two plot points, with the first occurring at the end of Act I and the second occurring at the end of Act II. In Roman Polanski's *Chinatown*, for example, Field suggests that the first plot point occurs when the real Mrs Mulwray shows up at the office of Jake Gittes, while the second plot point occurs when Jake Gittes discovers a pair of glasses in the swimming pool. Elsewhere, however, Syd Field uses the term "plot point" in a rather different sense. For example, Field states:

> Throughout this book I stress the importance of the plot points at the end of Acts I and II. You must know the plot points at the end of each act before you begin writing. When your screenplay is completed, it may contain as many as 15 plot points. How many you have, again, depends on your story.[2]

What is more, when discussing the details of Act II, Field again uses the term "plot point" in this same way:

> Mulwray is dead. Murdered, Gittes finds out later. Who did it? This is a plot point, but not *the* plot point at the end of Act I; it is simply a plot point within the structure of Act II. There are ten such plot points in the second act of *Chinatown*.[3]

When Field states that *Chinatown*, like every other screenplay, has two plot points, the first at the end of Act I and the second at the end of Act II, it is clear what he means.

When Field states that *Chinatown* has 10 plot points in Act II, what he has in mind is not so clear. What is more, nowhere in *Screenplay* does Field explain what he means by this second and quite different use of the term "plot point" to mean a significant dramatic unit within the structure of a particular Act. Thankfully, the work of Vladimir Propp is at hand to sort out this potentially disastrous ambiguity. If we retain the term "function" for the dramatic unit within the structure of a particular act, and plot point for the Pivotal Functions at the end of Act I and Act II, there will be no confusion. It should then not be difficult to see the manner in which Field's screenplay analysis can be meshed with the Proppian analysis I have outlined here.

Field's first plot point is Propp's Pivotal Eighth Function; Field's second plot point is Propp's Pivotal Nineteenth Function. What this means is that Propp's Initial Situation and Preparation are Field's Set-Up; Propp's Donation and Struggle is Field's Confrontation; and Propp's Return and Difficult Task is Field's Resolution. By exploring the plot genotype of *Chinatown*, it will soon become clear whether the notion of "plot point" in Field's second sense corresponds roughly to the Proppian concept of the plot function. Let me demonstrate this by means of my own analysis of the screenplay of *Chinatown*. I will outline the Proppian functions for the Preparation and Complication sections, covering approximately the same material as Syd Field.

A genotypical analysis of *Chinatown*

At the beginning of this book, I suggested that while it is true, as Syd Field argues, that the audience needs to find out *who* the main character is, what the dramatic *premise* is, and discover something about the dramatic *situation*, the way the screenwriter does

this has little to do with Field's notion of character action and reaction. Instead, Act I is best conceptualized in terms of three important conversational interactions. By now the reader will know what those three important conversational interactions are: Requesting/Violation, Reconnaissance/Delivery and Trickery/Deception (or whatever set of plot function alleles works best).

In *Chinatown*, the first conversational pair is Requesting and Violation. First, Jake Gittes interacts with Curly, whose wife is having an affair. Although he initially threatens to kill his wife, Curly eventually listens to reason and goes home to forget about the photographs he has just seen. From the standpoint of the screenplay plot, this means that Requesting and Violation need to be repeated. In the subsequent encounter between Jake Gittes and the fake Mrs Mulwray, this is what happens. Jake offers the fake Mrs Mulwray the same advice, but she refuses to forget about her husband's infidelity. (It should be noted that when the fake Mrs Mulwray enters the office, before Curly has left, she speaks to the secretary first, asking whether she can see Jake Gittes. In this way, the fake Mrs Mulwray demonstrates that she occupies the Villain role, since speaking first is associated with the function of Spying, carried out by a bad character merely pretending to be good).

Jake Gittes then asks who the fake Mrs Mulwray's husband is, and he recognizes the name of Hollis Mulwray when she replies. This executes Reconnaissance and Delivery. Bargain and Agreement follow when Jake Gittes indicates that the investigation will cost a lot of money, and the fake Mrs Mulwray replies that money does not matter to her. After this, the long section that intervenes between this contract being struck and the actual compromising photographs of Hollis Mulwray appearing in the newspaper may also be coded as an extended Reconnaissance/Delivery. In this way, the screenplay is set up for what would appear to be a revisiting of Bargain-Agreement, which would simply be the confirmation that Gittes has carried out his contract with the fake Mrs Mulwray successfully. A form of Entrapment appears to be executed when the newspaper photographs subsequently are published. However, the trouble with the first Entrapment is that it fails to awaken a Desire in Jake Gittes. Although the photographs have been published rather quickly, and without his consent, they do not appear to have created any genuine trouble for Jake. What has transpired thus far then is

a Bargain-Agreement followed by an Entrapment of someone other than the Hero.

The screenplay, in other words, appears to have reached a terminus without genuine plot interest. At this point, however, the real Mrs Mulwray shows up, asking Jake Gittes whether the two of them have ever met. Struck by her obvious beauty, Jake replies that he would have remembered if they had. In retrospect, what the viewer had previously coded as a Bargain/Agreement between Jake Gittes and a woman claiming to be Mrs Mulwray is now revealed to be Trickery/Complicity. Jake Gittes is complicit because being the object of someone else's Trickery makes him look foolish, something that is quite apparent by the look of surprise on his face. The Pivotal Eighth Function combines Jake Gittes's Entrapment, with a strong Desire: he is now the object of a lawsuit, and he believes that it is his duty to discover who has set him up. Mediation is executed by Mrs Mulwray's lawyer actually handing over the writ. The surprise that Jake experiences is quickly overturned by his Counteraction: he asks his partners how this embarrassing situation has occurred and contacts the newspaper by telephone to try to find out who had the photographs placed. Finally, Departure is executed when Jake Gittes leaves his office in order to begin the long search to find out what is going on. In Act II, the screenwriter will use a combined Donation and Struggle section in which Jake Gittes takes advantage of a whole series of Receipts of Important Information as he tries to Uncover the Crime.

Chinatown does not follow the plot genotype of any fairy tale. But it should be clear that plot genotype analysis can be used to analyze this screenplay in a sufficiently detailed way.

Futures for plot genotype analysis

Growing out of the author's fascination with stylistic analysis, character theory and plot composition, this monograph has sought a means for discussing the plot compositions of Hollywood cinema in a more rigorous manner. Nonetheless, the study sets definite limitations to the scope of its inquiry. Below the level of the plot function, there remains a large area of research that is more germane to stylistic or semiotic rather than narratological investigation. For example, plot genotype analysis cannot be used to distinguish among good

and bad versions of a particular film. Take, as an obvious instance, Alfred Hitchcock's original and Gus van Sant's more recent frame-by-frame homage to *Psycho* (1998) as comparative instances. If I can say, hand-on-heart, that I continue to prefer the original, does this reveal something about my preference for Hitchcock's choice of actors, or of my preference for black-and-white film – or my preference for something about the look of late-1950s cinema, a preference that perhaps only Jorge Luis Borges, author of "Pierre Menard, Author of the Quixote" might fully understand?[4] With most faithful remakes, the cinematic differences emerge not at the level of the plot but rather at the level of conversation; and filmic conversation is largely a matter of literary style. Moreover, plot genotype analysis has virtually nothing to say about the imaginative realization of particular characters. For example, the Hollywood horror movie *Cabin in the Woods* (2012) utilizes a very similar Preparation sequence to *Wrong Turn*, which includes the use of a Weird Garage Attendant as Advisor. If I find myself more impressed by the character of the Garage Attendant in *Wrong Turn*, this preference cannot be usefully understood in terms of plot genotype analysis. Plot genotype analysis can only be used to evaluate whether a given movie executes its plot effectively; it has little to say about how effectively a movie succeeds in creating characters that scare, delight or exasperate. Neither can plot genotype analysis comment on the effective use of make-up, costume, lighting or setting. Finally, it has said nothing at all about the manner in which spectators interpret the off-center codes of European art cinema, with its much greater license for idiosyncratic management of the plot.

In sum, as Syd Field states, A screenplay is like a system; it is comprised of specific parts related and unified by action, character and dramatic premise. We measure it, or evaluate it, in terms of how well it "works" or "doesn't work".[5] I hope the reader will now be in a better position to evaluate screenplays in terms of how well they do this.

Appendix: Plot Genotype Theory and the Hero's Journey

In 1948, the American Joseph Campbell wrote a best-selling book entitled *The Hero with a Thousand Faces*, which outlines the epic structure for the Hero's Journey, a structure that Campbell believed provided the foundations for all stories. The story structure that Campbell devised and later refined consists of 12 stages.

0. Ordinary World
1. Call to Adventure
2. Refusal of The Call
3. Meeting the Mentor
4. Crossing the Threshold
5. Tests, Allies, Enemies
6. Approach to The Inmost Cave
7. Ordeal
8. Reward (Seizing the Sword)
9. The Road Back
10. Resurrection
11. Return with the Elixir

These 12 stages may be arranged in the form of a diagram, which observes the triadic structure of a Departure-Initiation-Return. Campbell's unique story structure may be correlated with the theory of the plot genotype outlined in this monograph. It turns out that the plot genotype Campbell uses is the same one observed in Joseph Jacobs' English fairy tale, *Jack and the Beanstalk*.

As may be seen in Figure A.1, the theory of the plot genotype is superior to Joseph Campbell's model of the Hero's Journey in a number of ways. First, Campbell's model is unique: it allows for no other possible story structure. As this monograph has amply demonstrated, this is an untenable proposition: a variety of story structures are possible. Second, the theory of the plot genotype is more finely grained than Campbell's model. It recognizes 31 separate functions rather than just 12. This finer detail offers much better prospects for advances in our understanding of story. Third, some of the labels utilized by Campbell ultimately serve to mislead. This is particularly true for Meeting the Mentor, Seizing the Sword and Resurrection. These labels are not general enough to encompass the range of particular plot function enactments that they purport to describe.

That said, Campbell's model does serve to throw into relief certain aspects of the genotypical analysis of *Jack and the Beanstalk*. For example, in

The Hero's Journey	***Genotype analysis***
0. Ordinary World	0. Initial Situation
1. Call to Adventure	2. Request
2. Refusal of the Call	3. Refusal/Acceptance
3. Meeting the Mentor	6./7. Bargain/Agreement
4. Crossing the Threshold	11. Departure
5. Tests, Allies, Enemies	12. Donation
6. Approach to the Inmost Cave	15. Spatial Transference
7. Ordeal	16. Struggle
8. Reward (Seizing the Sword)	19. Victory
9. The Road Back	20. Return
10. Resurrection	25. Difficult Task
11. Return with the Elixir	26. Solution

Figure A.1 A comparison of the Hero's Journey and plot genotype analysis

examining functions 4–10 of that fairy tale, the analysis that is suggested is as follows:

4. **Spying**: The Butcher asks Jack where he is going.
5. **Delivery**: Jack tells the Butcher that he is going to the market to sell the cow.

6. *Trickery*: The Butcher asks to exchange his magic beans for the cow	6. *Bargain*: The Beautiful Lady has secretly placed some genuine magic beans among the worthless beans offered by the Butcher
7. *Complicity*: Jack gives the cow to the Butcher in exchange for the magic beans	7. *Agreement*: Jack accepts the gift of the magic beans from the Beautiful Lady

Complication = Functions 8–10

8. **Lack/Entrapment**: Jack lacks food and money, but the magic beans have sprouted in the back garden
9. **Mediation**: Jack awakens to see the magic beanstalk, stretching up into the sky
10. **Counteraction**: Jack decides to climb the beanstalk

If Campbell is right to suggest that the Meeting with the Mentor precedes the Crossing of the Threshold, this implies that the Meeting with the Butcher is an example of a Meeting with a Mentor. The Beautiful Lady, who appears in her own form only with the execution of function 14, guides the actions of the Butcher. Jack's encounter with the Butcher, which appears to involve trickery, is actually a Meeting with his Mentor, the Beautiful Lady. It is the Beautiful

Lady who guarantees that the Bargain will be fulfilled and that the magic beans will bring prosperity. In this respect, the model of the Hero's Journey is consilient with plot genotype analysis. Figure A.2 illustrates the 31-function plot genotype of Joseph Jacobs' fairy tale "Jack and the Beanstalk".

Initial Situation

0. The Initial Situation is a function: The Giant has stolen goods from Jack's Father.

Preparation = Functions 1–7

1. **Absenteeism**: Jack's Father has died.
2. **Requesting**: Jack is requested by his Mother to sell their old cow.
3. **Agreement**: Jack agrees to sell the cow.
4. **Spying**: the Butcher asks Jack where he is going.
5. **Delivery**: Jack tells the Butcher that he is going to the market to sell the cow.

6. *Trickery*: The Butcher asks to exchange his magic beans for the cow	6. *Bargain*: The Beautiful Lady has secretly placed some genuine magic beans among the worthless beans offered by the Butcher
7. *Complicity*: Jack gives the cow to the Butcher in exchange for the magic beans	7. *Agreement*: Jack accepts the gift of the magic beans from the Beautiful Lady

Complication = Functions 8–10

8. **Lack/Entrapment**: Jack lacks food and money, but the magic beans have sprouted in the back garden.
9. **Mediation**: Jack awakens to see the magic beanstalk, stretching up into the sky.
10. **Counteraction**: Jack decides to climb the beanstalk.

Donation = Functions 11–15

11. **Departure**: Jack begins to climb the beanstalk.
12. **Test**: Jack meets the Beautiful Lady along the way to the Castle.
13. **Reaction**: Jack listens to the Beautiful Lady.
14. **Information Donation**: The Beautiful Lady tells Jack about how the Giant once robbed Jack's Father of his fortune.

Figure A.2 The plot genotype of Jack and the Beanstalk

Struggle I

15. **Spatial Transference**: Jack arrives at the Giant's Castle and is taken by the Giant's Wife to an oven in the kitchen to hide.
16. **Struggle**: The Giant returns, claiming to be able to smell the blood of an Englishman.
17. No **Branding**.
18. **Victory**: Jack steals the Golden Hen.
19. **The Pivotal Nineteenth Function of Uncovering the Crime**: The Giant fails to detect the theft of the Giant Hen.
20. **Return**: Jack climbs down the beanstalk with the Giant Hen.
21. **Pursuit**.
22. **Rescue**: There is no Pursuit and Rescue when Jack steals the Giant's Hen.
23. **Unrecognized Arrival**: Jack arrives home, without his Mother knowing.

Struggle II

15. **Spatial Transference**: Jack arrives at the Giant's Castle and is taken by the Giant's Wife to an oven in the kitchen to hide.
16. **Struggle**: The Giant returns, claiming to be able to smell the blood of an Englishman.
17. No **Branding**.
18. **Victory**: Jack steals the Giant's Money Bags.
19. **The Pivotal Nineteenth Function of Uncovering the Crime**: The Giant fails to detect the theft of the Money Bags.

Return

20. **Return**: Jack climbs down the beanstalk with the Money Bags.
21. **Pursuit**.
22. **Rescue**: There is no Pursuit or Rescue when Jack steals the Money Bags.
23. **Unrecognized Arrival**: Jack arrives home, without his Mother knowing.

Struggle III

15. **Spatial Transference**: Jack arrives at the Giant's Castle and is taken by the Giant's Wife to an oven in the kitchen to hide.
16. **Struggle**: The Giant returns, claiming to be able to smell the blood of an Englishman.
17. No **Branding**.

Figure A.2 (Continued)

18. **Victory**: Jack steals the Giant's Magic Harp.
19. **The Pivotal Nineteenth Function of Uncovering the Crime**: The Magic Harp cries out to the Giant.
20. **Return**: Jack climbs down the beanstalk with the Magic Harp.
21. **Pursuit**: The Giant pursues Jack down the beanstalk.
22. **Rescue**: Jack reaches the bottom of the beanstalk ahead of the Giant.
23. **Anonymous Arrival**: Jack discovers his Mother weeping.

Difficult Task

24. **Unfounded Claims**: The Giant wants to reclaim what he has in fact stolen from Jack's Father.
25. **Difficult Task**: Jack must cut down the beanstalk to stop the Giant.
26. **Solution**: Jack asks his Mother to fetch an axe.
27. **Recognition**: The Mother realizes that Jack has taken on the Giant in order to revenge the death of her Husband.
28. **Exposure**: The Giant falls to his death from the beanstalk.
29. **Transfiguration**: There is no Transfiguration, since the Beautiful Lady does not return.
30. **Punishment**: The Giant is killed for his crimes.
31. **Inheritance**: Jack inherits his Father's fortune from the Giant and lives happily ever after.

Figure A.2 (Continued)

Notes

1 From the Hollywood Paradigm to the Proppian Plot Genotype

1. Examples of the "how-to" manual are legion. Representative titles would include Linda J. Cowgill, *Secrets of Screenplay Structure* (1999); Tudor Gates, *Scenario: The Craft of Screenwriting* (2002); and Robert McKee, *Story: Substance, Structure, Style, and the Principles of Screenwriting* (1997). Reflections on screenwriting include William Goldman, *Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting* (1989) and Peter Hanson, *Tales from the Script: 50 Hollywood Screenwriters Share Their Stories* (2010).
2. Kevin Alexander Boon, *Script Culture and the American Screenplay* (2008), p. vii.
3. See Neal Gabler's fascinating history of the early days of the silver screen, *An Empire of Their Own: How the Jews Invented Hollywood* (1989). Recent studies of the changing financial situation in Hollywood include David Waterman's *Hollywood's Road to Riches* and Edward Jay Epstein's *The Big Picture: The New Logic of Money and Power in Hollywood*, both published in 2005.
4. For Faulkner, see John Meroney, "William Faulkner's Hollywood Odyssey", *Garden & Gun* April/May 2014; Web. For Fitzgerald, see Charles McGrath, "Fitzgerald as Screenwriter: No Hollywood Ending", *New York Times* 22 April 2004; Web. In 2004, as McGrath notes, 2,000 pages of Fitzgerald's work during his time in Hollywood were acquired by the University of South Carolina for its Warner Brothers Collection of F. Scott Fitzgerald Screenplays, part of the Matthew J. and Arlyn Bruccoli Collection at the Thomas Cooper Library in Columbia, South Carolina. A much earlier reflection on the Hollywood experience is Raymond Chandler's essay for the *Atlantic*. See Raymond Chandler, "Writers in Hollywood" *The Atlantic* 1 November 1945; Web.
5. For Tennessee Williams, see R. Barton Palmer and William Robert Bray, *Hollywood's Tennessee: The Williams Films and Postwar America* (2009). For Trevor Griffiths, see Suzann Finstad, *Warren Beatty: A Private Man* (2005), Web.
6. A useful discussion of the struggle of the early screenwriters to alter this situation may be found in Nancy Lynn Schwartz's *The Hollywood Writers' War*.
7. See the discussion of the revolutions wrought first by the rise of the videocassette in the mid-1970s and then by the DVD from the mid-1990s, in Edward Jay Epstein's *The Big Picture*, pp. 209–218. The prominent British film critic, Dr Sarah Street, writes of her early experience teaching film at Rewley House in Oxford:

as I was starting the VCR was a great way to show clips and films (this is how I showed most of mine at Rewley House, although for the full screenings we would often hire them from the British Film Institute distribution network. The prints were often a bit raggedy, but we didn't know any different!). Some institutions still try to project 35mm prints, but much more typical is of course DVD. In the Rewley House days it was great to show clips though, which seemed like a luxury because before my time teaching film that just wasn't possible. People often wrote about films after having only seen them once; occasionally they would get the details wrong. But when VHS and DVD became available there was no excuse. Robin Wood's book on Hitchcock, for example, had two editions—the first was 'Hitchcock's Films' and then later he published 'Hitchcock's Films Revisited' which revises what he wrote because in the first book he'd remembered the details wrongly. Now of course it is possible to pore over films frame by frame. Technology certainly helped the discipline to become established.

Personal e-mail to the author, 11 December 2014. I was fortunate enough to sit in on Dr Street's classes on post-war British cinema at Rewley House in the late 1980s, while writing my doctoral thesis on the English little magazine at Merton College.

8. Relevant titles include Ian W. Macdonald, *Screenwriting Poetics and the Screen Idea* (2013); Steven Price, *A History of the Screenplay* (2013); and Craig Batty's edited collection, *Screenwriters and Screenwriting: Putting Practice into Context* (2014).
9. See William Archer, *Play-Making: A Manual of Craftsmanship* (1912); and Lajos Egri, *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives* (2004). Woody Allen testifies to the impact of Egri's book in Eric Lax's, *Woody Allen: A Biography* (2000), p. 74.
10. See, for example, the recent piece entitled "Theater People: Bradley Cooper, Jake Gyllenhaal and More Discuss Acting on Broadway", *T: The New York Times Style Magazine*, 4 December 2014; Web. The subheading suggests: "As much as Broadway now relies on Hollywood actors to bring in the crowds, so A-listers increasingly view stints onstage as integral to a rich career."
11. Field Syd, *Screenplay: The Foundations of Screenwriting: A Step-by-Step Guide from Concept to Finished Script*, 3rd edn (2003). Field's later work includes *Four Screenplays: Studies in the American Screenplay* (1994) and *The Definitive Guide to Screenwriting*, a revised British edition of his original *Screenplay* book.
12. Field, *Screenplay: The Foundations of Screenwriting*, p. 14.
13. See Richard Dawkins, *The Selfish Gene*, 30th Anniversary edn (2006) and *The Extended Phenotype: The Long Reach of the Gene*, Revised edn (2008). The chapter in *The Selfish Gene* on "Memes: The New Replicators" is especially relevant.
14. As Jack Zipes suggests, "the fairy tale is similar to a mysterious biological species that appeared at one point in history, began to evolve almost naturally, and has continued to transform itself vigorously to the present

day" (xi). See Zipes's "Introduction" in Jack Zipes ed., *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm* (2001), pp. xi–xiv. A more extended discussion of these ideas is offered in Jack Zipes, *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006). Vladimir Propp himself was aware of the connection. In "Transformations of the Wondertale", Propp states: "The study of the wondertale may be compared to the study of organic formations in nature. Both the naturalist and the folklorist deal with species and genera of essentially the same phenomena. The Darwinian problem of 'the origin of species' arises in folklore as well." See Vladimir Propp, "Transformations of the Wondertale", *Theory and History of Folklore* (1984), p. 82.

15. Vladimir Propp, *Morphology of the Folktale*, trans. Laurence Scott, 2nd edn (1968), p. 21.
16. *Aristotle: "Poetics"*; *Longinus: "On the Sublime"*; *Demetrius: "On Style"*, trans. Stephen Halliwell, Loeb Classical Library, 199 (Cambridge, MA: Harvard UP, 1995), p. 57.
17. Propp, *Morphology of the Folktale*, p. xxv.
18. Field, *Screenplay: The Foundations of Screenwriting*, p. 8.
19. Field, *Screenplay: The Foundations of Screenwriting*, p. 10.
20. Field, *Screenplay: The Foundations of Screenwriting*, p. 11.
21. Field, *Screenplay: The Foundations of Screenwriting*, p. 12.
22. Field, *Screenplay: The Foundations of Screenwriting*, pp. 12–13.
23. Field, *Screenplay: The Foundations of Screenwriting*, p. 161.
24. Field, *Screenplay: The Foundations of Screenwriting*, p. 14.

2 Vladimir Propp's Functional Analysis of the Fairy Tale

1. *Aristotle: "Poetics"*; *Longinus: "On the Sublime"*; *Demetrius: "On Style"*, 1995, p. 57.
2. The most prominent spokesperson for this point of view is undoubtedly Joseph Campbell, *The Hero with a Thousand Faces*, 1945; his legacy is continued by the contemporary critic Christopher Vogler, *The Writer's Journey: Mythic Structures for Writers*, 2007.
3. Viktor Shklovsky, "The Relationship between Devices of Plot Construction and General Devices of Style", *Theory of Prose*. Trans. Benjamin Sher, 1990, p. 20. Shklovsky gives no reference for this assertion about Jacobs, but the Russian scholar may be thinking of Jacob's essay, "The Science of Folk-Tales and the Problem of Diffusion" in *Transactions of the Second International Folklore Congress, 1891*. Eds Joseph Jacobs and Alfred Nutt, pp. 76–86.
4. Shklovsky, "Devices", p. 28.
5. Shklovsky, "Devices", p. 22.
6. Aleksandr I. Nikiforov, "On the Morphological Study of Folklore", *Linguistica Biblica: Interdisziplinäre Zeitschrift für Theologie, Semiotik und Linguist* 27/28 (1973), p. 27.
7. Nikiforov, "Morphological Study", pp. 27–28.

8. Nikiforov, "Morphological Study", p. 29.
9. Nikiforov, "Morphological Study", p. 31.
10. Nikiforov, "Morphological Study", p. 31.
11. Nikiforov, "Morphological Study", p. 30.
12. Vladimir Propp, "The Structural and Historical Study of the Wondertale" in *Theory and History of Folklore*. Eds Anatoly Liberman. Trans. Ariadna Y. Martin and Richard P. Martin, 1984, p. 69.
13. Propp, "Structural and Historical Study", p. 69.
14. Vladimir Propp, "Fairy Tale Transformations", 1971, p. 94.
15. Propp, "Fairy Tale Transformations", pp. 94–95.
16. Vladimir Propp, *Morphology of the Folktale*, 1968, p. 21.
17. Propp, *Morphology of the Folktale*, p. 73.
18. Theophrastus, *Characters*. Eds and Trans. Jeffrey Rustin and I.C. Cunningham, 2002. Loeb Classical Library.
19. Propp, *Morphology of the Folktale*, p. xxv.

3 A Functional Analysis of Charles Perrault's *Cinderella*

1. Vladimir Propp, *Morphology of the Folktale*, p. 6.
2. Propp, *Morphology of the Folktale*, p. 24.
3. Propp, *Morphology of the Folktale*, p. 26.
4. Propp, *Morphology of the Folktale*, p. 29.
5. *Aristotle: "Poetics"*; *Longinus: "On the Sublime"*; *Demetrius: "On Style"*, 1995, p. 83.
6. Propp, *Morphology of the Folktale*, p. 34.
7. Aristotle, *Poetics*, pp. 83–91.

4 Formulating the Concept of the Plot Genotype

1. Field, *Screenplay: The Foundations of Screenwriting*, p. 98.
2. Claude Lévi-Strauss, "Structure and Form: Reflections on a Work by Vladimir Propp" Trans. M. Layton in Vladimir Propp, "Transformations of the Wondertale", *Theory and History of Folklore*. Ed. Anatoly Liberman. Trans. A.Y. Martin and R.P. Martin, 1984, p. 170.
3. John L. Fell, "Vladimir Propp in Hollywood", *Film Quarterly* 30.3 (Spring, 1977), 20.
4. David Bordwell, "ApProppriations and ImProprieties: Problems in the Morphology of Film" *Cinema Journal* 27. 3 (Spring, 1988), 11.
5. For example, Propp explicitly recognizes the existence of two types of Hero, "Seeker Heroes" and "Victimized Heroes", without appearing to consider what implications this might have for his theory of plot uniformity. See *Morphology*, p. 36.
6. Field, *Screenplay: The Foundations of Screenwriting*, p. 15.
7. Syd Field, *The Screenwriter's Problem Solver: How to Recognize, Identify, and Define Screenwriting Problems*, 1998, p. 26.

8. Propp, *Morphology of the Folktale*, 1968, pp. 30–36.
9. Judy Pearsall, Ed. "Allele". *The New Oxford Dictionary of English*, 1998, p. 45.
10. At times, Propp comes close to recognizing the existence of two plot structures. This intuitive recognition comes in the form of his distinction between "Seeker Heroes" and "Victimized Heroes", p. 36. To create a better oppositional set of terms, I have consistently referred to "Enthusiastic Heroes" and "Reluctant Heroes".

5 The Robber Bridegroom Genotype

1. Roman Jakobson and Krystyna Pomorska, *Dialogues*, 1983, p. 97.
2. Vladimir Propp, *Morphology of the Folktale*, 1968, p. 67.
3. Propp, *Morphology of the Folktale*, p. 26.

7 The Frog Prince Genotype

1. Leslie Kreiner Wilson, "From Hooker to Millionaire: The Evolving Heroine in Hollywood Film. An Interview with Comedy Director Garry Marshall." *Americana: The Journal of Popular American Culture*, 2001. Marshall seems a little confused about this issue himself, since the full quotation is as follows: "Actually, I was thinking more of *Pygmalion*, the fish out of water, as the frame. The *Cinderella* aspect came in as I was developing characters: Hector Elizondo plays the fairy godmother; Jason Alexander is the wicked witch; Kit is the stepsister. But it is true that I look for the *Cinderella* aspect when I am making a film. Most good stories are *Cinderella*. Audiences like to watch characters whose lives change for the better". There is of course no wicked witch in Charles Perrault's *Cinderella* and Kit strikes me as a remarkably kind stepsister, even if she does appear to want Vivian to remain as a prostitute.
2. The comments about *Pretty Woman* occur in the chapter written by Jennifer Tiffin entitled "Film and Video" in Donald Haase, ed., *Greenwood Encyclopedia of Folk and Fairy Tales* Vol. 1 A–F., 2005, p. 350.
3. In point of fact, Propp did consider, but rejected, this possibility, presumably because his corpus of Russian fairy tales did not contain a fairy tale like *The Frog Prince*. But his position is implicit in what he says about the abducted "young girl" and the "seeker" in which "the action . . . developed is actually the route of the seeker" (rather than following both routes, as I am suggesting happens in *The Frog Prince* and in the fictional and filmic plot phenotypes or variants developed from it). See Propp, *Morphology*, p. 39.

8 The Frog Prince Genotype in *Pretty Woman* (1990)

1. See Scott Brown, "Tale of Two Endings." *Entertainment Weekly* March 30, 2001. Web. The quote is from Garry Marshall: "The dark ending was quite

good, but that's not what Disney wanted to make. They told me, 'Do what you did to Beaches', which was the same job. They brought me in to give it a prettier ending".

2. Nowhere in Lajos Egri, *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives, 2004*, does Egri provide a clear one-sentence definition of "jumping conflict", but the concept itself is intuitively clear. As he suggests, "What are the danger signals which an author can look for? How can he tell when he is going in the wrong direction? Here are a few pointers: No honest man will become a thief overnight; no thief will become honest in the same period of time. No sane woman will leave her husband on the spur of the moment, without previous motivation. No burglar contemplates a robbery and carries it out at the same time", p. 146.
3. Vladimir Propp, *Morphology of the Folktale*, 1968, pp. 71–74.
4. Propp, *Morphology of the Folktale*, p. 73.

12 The Little Red Riding Hood Genotype in *Psycho* (1960)

1. Quoted in Charlotte Chandler, *It's Only a Movie: Alfred Hitchcock: A Personal Biography*, 2005. Curiously, this book is unpaginated.
2. Robin Wood, *Hitchcock's Films, Revisited*. Revised edn, 2002, p. 146.
3. Wood, *Hitchcock's Films, Revisited*, p. 146.
4. "Alfred Hitchcock was Confused by a Laxative Commercial." Interview with Dick Cavett. Cavettbiter. YouTube. https://www.youtube.com/watch?v=OBRZ6GEFjG4. Web.
5. *Aristotle: "Poetics"*; *Longinus: "On the Sublime"*; *Demetrius: "On Style"*, 1995, p. 75.

13 Conclusion

1. Syd Field, *Screenplay: The Foundations of Screenwriting*, 2003, p. 13.
2. Field, *Screenplay: The Foundations of Screenwriting*, p. 115.
3. Field, *Screenplay: The Foundations of Screenwriting*, p. 117.
4. See the short story, Jorge Luis Borges, "Pierre Menard: Author of the Quixote" in *Collected Fictions*, 1998, pp. 88–95.
5. Field, *Screenplay: The Foundations of Screenwriting*, p. 95.

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